

# THE ATHENÆUM

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SATURDAY, DECEMBER 7, 1889.

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knights almost always fought on foot, leaving their horses in charge of their pages, who retired to shelter during action in some wood or fold of a hill:—

"When fighting, the knights and squires formed themselves into a circular mass, with their long and tough lances lowered closely and compactly, each lance being held by both knight and squire. The attack was made by slow steps and with fierce shouts. It is true they had not the advantage of a sudden rush or onslaught, but they gained that of solidity, and were formidable in thus opposing great difficulty to the enemy who should attempt to disorder this species of porcupine. The White Company consisted of both horse and foot soldiers. The infantry were chiefly archers armed with long and strong bows made of yew, which they carried on their backs when marching, and rested the point on the ground when taking aim. They had long arrows, and besides were armed with swords and knives. They wore an iron helmet, a cuirass (or, rather, breastpiece) and iron gloves. The 'lances' were mounted soldiers.....They wore a cuirass, with sleeves of mail and a gorget. Their horses were more lightly caparisoned than the horses of other nations.....Each 'lance' consisted of three men, a knight, a squire, and a page.....For purposes of plunder they carried a great many scaling ladders."

Their habit of nocturnal marches made these redoubtable warriors doubly formidable. No one could be sure at what moment the crests of one of the innumerable companies might not rise menacing above the horizon. At that time, when the petty states of Italy were perpetually at war with one another, their endeavours were devoted to commercial wealth or political aggrandizement, and they employed the captains of adventure to fight their battles for them. A great commander, such as Hawkwood, Landau, Sterz, Malestroit, or Bongarden, could often lead into action as many as three thousand or five thousand soldiers, and on some occasions an even greater number. When the war was over the troops could not vanish into thin air; they had to be housed, fed, and paid at somebody's expense. It was usual for the captain and his horde to settle down on the territories of some weak and unprotected power. There they thrived and fattened, extorting money or buried treasure from the unfortunate inhabitants, devastating the country, burning houses and barns, destroying trees and crops, spoiling, assaulting, ravaging, as it suited their good pleasure. If the campaign had been successful they would bring with them a troop of prisoners—several hundred, sometimes several thousand—whom they detained in the hope of ransom. In addition to these we must reckon the squadron of women by whom they were accompanied—captives taken from pillaged cities, gentlewomen, even nuns, forced to become the slaves and mistresses of the freebooters; voluntary courtesans also; for at the battle of Brentelle no fewer than 211 of these women were taken from the host of the Scaligers by Francesco di Carrara. And a chronicler has recorded for us the gallantry of the prince, who entertained his captives at breakfast in his palace at Padua, crowning them with garlands and placing nosegays in their hands.

When we consider how numerous were the companies of adventure, how brutal, how insatiable, we realize the appalling desolation that prevailed throughout the country districts. The towns were tolerably

safe, for the companies seldom ventured to attack a vigilantly guarded fortress:—

"In the fourteenth century, when artillery had scarcely begun to be known, a castle or walled town presented almost an impregnable obstacle, because the besiegers had usually exhausted the resources of the country before the besieged had consumed the provisions stored in the city; hence in wars of that time there was always great devastation of the country, while the occupation of the cities by the enemy was rare."

When, however, a town was sacked, mercy could be expected for neither man, woman, nor child. And Hawkwood, who has left no name of horror among captains, permitted nearly three thousand persons (at the most moderate computation) to be slaughtered in one day in the little town of Cesena. If it be remembered how many of the women of the city were reserved for yet viler purposes, we realize the horror of those wars in which the wildest outlaws of every nation were the soldiers, and where men fought neither for patriotism nor for glory, but, above all, for the day's plentiful wages.

Hawkwood himself was a cadet of good family, born not far from Colchester, who set out early in life to seek his fortunes as a soldier, first of all, most probably, in France, but soon in Italy, where the English and the Bretons were prized above all other soldiers. No free lance of his day, unless we except Alberigo da Barbiano, had so unclouded or so glorious a career as Hawkwood. The Signory of Florence honoured him in a fashion that dimly suggests the way in which our fathers honoured the Iron Duke, for in the state no less than on the field Hawkwood's counsels were required. Among the soldiery his fame was almost miraculous. Galeazzo Gattaro, of Padua, records the fact that "when the army reached Cerea [Cervia?] they found that all the wine had been poisoned, but Sir John Hawkwood with his ring put it right again." Andrea Gattaro even embellishes the fable, recounting that the water of the wells was poisoned and many died of it. "Hearing this, Hawkwood, who had with him an unicorn five feet long, which I saw and touched with mine own hands, had it let down into the wells, and, cutting it in many portions, he gave it as a drink to those injured, and thus remedied the cursed scheme of the enemy."

Sir John Hawkwood is not the only hero of the book. Glimpses are given of many others—of that mysterious Englishman Belmont—"Andrew Belmont, of royal race," son of an English king, so the chroniclers averred, and distinguished from the other cruel and ferocious English by the high-born gentleness of his manners; of Capt. Cook, who in later days proved a terrible warrior of the Venetians; and of Capt. William Gold, an irascible, passionate Englishman, the indignant lover of French Janet, whose letters to the Lord of Mantua form such good reading. "Love that maketh strong towers to fall, raising up their hands in wrath against one another." This truly English metaphor adorns, if we remember right, the final letter of the series, and shows how the stalwart freebooter had, in little, the selfsame warm, imaginative mode of thinking as that far greater Englishman who, two centuries later, should "take arms against a sea of troubles." But the English in Lombardy were not alone

in the lists of fame. They were continually warring with or against the Bretons of Pope Clement—the terrible Bretons who from their castles on the hill-tops round Bolsena sallied forth to ravage their neighbours and to enrich themselves. None was more dreaded than Jehan de Malestroit—he who flung at the well-guarded Florentines the ominous words “Where the sunlight enters I can enter!” The very name of Malestroit struck terror into Italy, and Hawkwood himself preferred not to meet him on the field of battle. Yet the career of the Bretons was chequered by one complete defeat, and a defeat inflicted by Italians. Then as now the Italians, not by nature made for fighting, could fight, for a time, when inflamed by a strong passion. And an Italian company, in the days when Italian soldiers were rare in Italy, beat the Bretons and their French Pope Clement in defence of an Italian Pope. The creator of this Italian company was a certain Alberigo da Barbiano, a frequent figure in the volume of Mr. Temple-Leader and Signor Marcotti, an Ariosto-like knight-errant differing strangely from the fierce and brutal freebooters of his age. Facino Cane—“Facin Khan” as the Crusaders of Boucicaut learned to call him, finding him no less a heathen than their enemies of the East—Facino Cane concludes the series, and reminds us that we are already on the verge of the fifteenth century.

All these great captains, and innumerable lesser captains under them, went clashing and fighting through the Lombardy of those days, brothers in arms one week and enemies the next, playing, with no ideal of their own at stake, the leisurely game of mercenary warfare. The captive of one battle was the captor of the next; the foes had so lately been comrades, the comrades so often foes, that (save where the immediate personal stimulus of sack and plunder converted the orderly battles into a horrible outburst of greed and carnage) we miss the throb of passion underneath the dinted breastplates of that ancient armour. The doughtiest deeds of these soldiers strike the reader for the most part as a spectacle, an adventure. The question is not who shall lose or who shall win, but who shall pay. Yet the very absence of historical seriousness in these Lombard battles seems to bring into relief their picturesque accessories, the colours and quaint costumes of the combatants, their hairbreadth ‘scapes and strange adventures. There is something eminently moving to the imagination in such a scene as this:—

“At the very moment when he was reaching safety Hawkwood saw himself threatened by a most serious and unexpected danger. He and his whole army were very nearly drowned, for the Visconti's army had taken the precaution to break the embankments of the Adige, so as to submerge for several miles the plain in which the leagued armies had pitched their camp. It was night time, and the men were resting, and getting ready for their last march. Being awakened by the noise of the waters, they would probably have been seized by a panic if Hawkwood had not kept his presence of mind; he immediately made the cavalry mount on horseback and the foot soldiers climb up behind them, and knowing the ground and trying to find out the fords by the tops of trees emerging from the water, he lost not a few of his men, but saved the greater part, and succeeded in reaching a point where the water was not deeper than the

horses' bellies, and in this manner having advanced ten miles, he reached the banks of the Adige below the rupture, where he did not find it difficult to cross. In this almost miraculous manner he placed his troops in security at Castelboldo near Padua, and then at Montagnara.”

The foregoing extract is an excellent sample of the style of Mrs. Leader Scott's translation: its fluent and natural ease, and also its lack of precision in the structure of the sentence. Sometimes this awkwardness becomes a difficulty to the sense, as “Knowing the ground . . . he lost not a few of his men, but saved the rest,” which should have stood, “Knowing the ground . . . though he lost not a few of his men, he saved the rest.” In another place Mrs. Scott writes “Anjouvine,” an abominable variant on Angevine. Notwithstanding these blemishes, which a few hours' reflection would suffice to sweep away, her translation is distinctly excellent, readable, spirited, and without trace of effort.

To turn from the translator to the authors. Mr. Temple-Leader and Prof. Marcotti have produced a work which deserves the thanks of all students of the fourteenth century—a most praiseworthy work, for it is accurate and interesting, a combination rarer than it should be. We have learnt much from their volume, with its valuable collection of appended documents, and we have discovered no flaw in their singular accuracy. The authors' knowledge of the vast web of political shift and change that underlay the mere embroidery of Sir John Hawkwood's battles is apparently slight, but it is never inexact. Here and there they might have given a fuller flavour to their book had they been in touch with the French workers in their line—notably had they quoted from M. Durrieu's ‘Gascons en Italie,’ and had they enlarged their account of the relations between the Florentines, Hawkwood, and the French in 1390 after a careful perusal of the Comte de Circourt's articles in the *Revue des Questions Historiques*. This is to say that a second edition of their work may be even better than the first, but the first is already a more solid and a more successful study than often falls to the reviewer's lot.

*A Collection of Facsimiles from Examples of Historic or Artistic Bookbinding, illustrating the History of Binding as a Branch of the Decorative Arts.* (Quaritch.)

THIS work, the eleventh and last number of which appeared just six months after the issue of the prospectus, forms a sort of pictorial history of bookbinding from the commencement of the sixteenth to the middle of the eighteenth century. The examples figured are, with the exception of one Spanish binding of the middle and one North Italian of the last quarter of the fifteenth century, all posterior to 1500, the styles illustrated being principally Italian, French, and English. There are no Dutch, no Suabian, and no Geneva bindings, and, what is still more regrettable, not a single example of the exquisite but little-known work produced at Zaragoza, Segovia, and other towns in Aragon and Castile in the first half of the sixteenth century. Flemish and German bindings are poorly represented, and yet, perhaps, the stationers of these countries during the fifteenth cen-

tury and the first half of the sixteenth did more good work than their contemporaries in other lands. Mr. Quaritch is of opinion that “in Germany the mechanical mode prevailed at all times”; whereas in reality the blind tooling executed in Suabia and in some of the Rhenish towns is fully equal to any contemporary work, and a good deal of it far superior to much of the crudely coloured stuff which has too long been allowed to rank as artistic binding.

As a matter of fact leather bindings may be divided into two classes, the more important consisting exclusively of those the ornamentation of which is produced by hand work and with a distinct application of skill to each side of the book; the more numerous, of those adorned with a panel or a combination of panel-stamps or with a roll. Among the best work of the first class are the English bindings of the twelfth century, the Netherlandish and German of the second half of the fifteenth, the Venetian of from 1490 to 1530, the French work of the reign of Henri II., that done by the Eves, Le Gascon, and A. M. Padeloup, and certain English bindings executed in the reigns of James I. and Charles I. Such work necessarily absorbs much time, and has, consequently, always been costly. Hence wherever books were produced in any number attempts were made to reduce the amount of work by the introduction of stamps representing a combination of smaller tools; thus the interlaced patterns on early English work, produced by the combination of small straight and curved pieces of cable work, were, before the close of the twelfth century, imitated by rectangular stamps. Just in the same way the North Italian binders at the end of the fifteenth imitated the Saracenic interlaced work by stamps reproducing it in sections, and at a later period the minute foliage of the Eves and the *pointillé* decorations of Le Gascon were replaced by stamps. But the best commercial work has always been that which preserved its own character and did not aim at being a close imitation of hand work.

The examples of early commercial work given by Mr. Quaritch are all of second-rate quality. Nos. 62 and 75 are instances of sides of a book decorated with a combination of three panel-stamps, but neither of them Bruges work, though the stamps used on the obverse cover of the latter were originally made for a Bruges stationer. Nos. 51 and 52, the covers of a book printed in 1532, almost certainly not bound for Katherine of Aragon, are decidedly inferior to the panels used by Pynson, Jacobi, and many other binders who flourished in the days of Henry VII. and VIII. Nos. 69, 49, and 70 represent inferior German work of this class. This section of the book is decidedly the least satisfactory; it should have included examples of Netherlandish calf bindings, many of which are adorned with panels of exquisitely fine ornamental work or with figure-subjects in relief, which also occur on the covers of the earlier Parisian Books of Hours that have had the good fortune to escape being rebound. These, produced by stamps of latten engraved in intaglio like seals, are the best examples of figure-work that we know, although the panels on some of the Saxon buckskin



bindings almost rival them in excellence. The specimens of Italian binding are better chosen; 77 and 94 are both good instances of gilt Venetian stamped bindings, and 85 is a fair specimen of the work produced in many Italian towns by Saracenic or Levantine workmen about 1480, but unless there is evidence to that effect we see no reason for attributing a Venetian origin to it. After 1480 the influence of German binders made itself felt throughout North Italy, both in the designing of the ornament, and also in the technical method of executing and ornamenting the bindings. At the end of the century Greek, Levantine, and Persian workmen were employed in the binderies of Florence, Genoa, and especially of Venice. All the best Italian work was executed under foreign influence, and most of it by foreigners. The best of the imitations of Greek, Turkish, and Persian work were produced by Oriental workmen; the polychromatic bindings, too, executed at Venice for Grolier were most probably carried out after designs made by himself, or at least under his immediate direction, as they are both the earliest and finest works of the kind. After his return to France the ornamentation of Italian bindings rapidly degenerated, as may easily be judged by the examples given here dating from about 1540 to 1565. Nos. 5, 16, 14, and 46 are bad enough; but, as Mr. Quaritch observes, there are many specimens of a more horrible kind in existence. He might have added that the prices these fetch prove how many collectors are attracted by mere gorgeousness. The varieties of binding executed for Henri II. are well illustrated, Nos. 19 and 20 being especially noteworthy; but there is really no proof that any of these were executed for Diane de Poitiers, whose arms they do not bear.

Grolier binding was imitated everywhere, and for a short time in England. Of the specimens here figured, one volume bound for Sir Thomas Wotton is about as good an example as any we know. No. 54, executed in 1569 for Archbishop Parker, has centre and corner pieces with a lined ground, the field, however, being adorned in the earlier style with graceful curves charged with foliations. No. 50, bound for James VI. of Scotland—probably in Edinburgh about 1580—has ornamental centre and corner pieces on a field of lozenge diaper enclosing lions. The work of the Eves and their imitators is also well illustrated. The quarto breviary bound by Nicholas Eve about 1575 is an excellent specimen of his best manner, and the Book of Hours an early example of the introduction of dotted work—here quite subordinate—with which it soon after became the fashion to cover the sides. In our opinion the chief merit of the so-called "Le Gascon" bindings is the perfection with which they are executed. Le Gascon had a host of imitators, who quickly took to using stamps with dotted curves and foliage; the bindings tooled with these are always bad, and often execrably bad. So many reproductions of these have been given in previous works on binding that they might well have been dispensed with, and a few more English examples given. However, even as it is, the history of English and Scotch binding in the seventeenth and eighteenth centuries is better

illustrated in Mr. Quaritch's book than in any work yet published. We would draw special attention to No. 68, a splendid example of original English design, and to 37 and 106 as good imitations of foreign styles.

After 1680 the only satisfactory bindings are, with singularly rare exceptions, those which have but little ornamentation. Among the best of these are the productions of the Boyers, often consisting of a simple gold fillet with corner ornaments executed with exquisite neatness and regularity. These are the qualities which distinguish the best French work of the present day. The more ornamented a binding is the more unendurable does precise symmetry become; and it is refreshing to turn from the lifeless masterpieces of modern binding to those of the earlier craftsmen, who, using the rule and compass very sparingly, trusted to eye and hand, confident that they would carry out their inspirations with sufficient accuracy.

We must congratulate Mr. Quaritch on having entrusted the execution of his illustrations to Mr. Griggs. Although very few of the plates are quite equal to those in some French works—such as Cousin's *Racontars Illustrés*, or M. E. Picot's catalogue of the Rothschild Library—yet as a series of facsimiles it is by far the best that has yet appeared. It is not long since we reviewed Mr. Cundall's monotonous reproductions of bindings in the British Museum, the coloured edition of which has since appeared. Wishing to compare it with the present series, we opened the volume eagerly, but closed it even more quickly, congratulating ourselves on not having subscribed for a copy of that issue, the plates in which the prospectus promised would be, as nearly as possible, representations of the original bindings.

*Letters of Horace Walpole.* Selected and edited by Charles Duke Yonge, M.A. 2 vols. With Portraits and Illustrations. (Fisher Unwin.)

We can scarcely remember to have seen a work more carelessly edited than Mr. Yonge's selection from the letters of Horace Walpole. The introduction is dull and commonplace, the illustrations are wretched, and the notes are unsatisfactory. The least that is asked from an editor of a work of this kind is that he should give some notice, however brief, of the persons to whom the letters are addressed; but in the present volumes this most moderate requirement is not always fulfilled. On the other hand, copious quotations from former publications of the editor are found in many of the notes, which, though they may have the charm of novelty, might easily be spared. In some cases, again, the information in the editorial remarks is so stale and hackneyed that it can be of no interest or profit to any one. We are told, for instance, that Montesquieu's most celebrated work is *L'Esprit des Loix*; that Newstead since Walpole's time is "immortalized as the seat of the illustrious Byron"; that there were doubts about the sex of the Chevalier D'Eon; that Garrick "seems to have excelled equally both in tragedy and comedy"; and that Walton's *Complete Angler* retains its popularity, "not for the value of its practical instructions to fishermen, for in [*sic*] this point of view it is valueless." It is fair to state that there are

other notes where the information is more novel, but on these occasions it is also less trustworthy. It was not owing to Sir Robert Walpole that Bolingbroke was allowed to return from exile. The pillory was not used in England for the last time in 1765; some years later Samuel Rogers saw a man stand in the pillory before Newgate, and the punishment was not finally abolished till 1837. Mrs. Piozzi was not the daughter of a baronet. "The authoress of that most ingenious riddle on the letter H" was not Miss Seward, but Miss C. M. Fanshawe. Some of the editor's notes are not easy to understand. We are told that "Dick's" was "a celebrated coffee-house near the Temple Gate in Fleet Street, where quarto poems and pamphlets were taken in." This information is vague and obviously incomplete. It is, in fact, copied from a note by Cunningham, but with the omission of the end of the sentence, which in consequence is unintelligible. An interesting note might have been given on Dick's Coffee-house, a most picturesque relic of Caroline times, a well-known place of resort during the reign of Queen Anne, mentioned by Steele in the *Tatler*, and still used for its original purpose. In a letter "to the Miss Berrys" (June 8th, 1791) Walpole writes, "I am to dine to-morrow at the Bishop of London's at Fulham, with Hannah Bonner, my *imprimée*..." On this the editor remarks: "Miss Hannah More is meant; but I do not know what peculiar cruelty of temper or practice entitled her to the name of Mary's persecuting and pitiless Bishop." Walpole's allusion is perfectly clear. It is scarcely credible that an editor of Horace Walpole should never have heard of one of the best-known publications of the Strawberry Hill press, 'Bishop Bonner's Ghost,' a poem written by Hannah More, and included in her collected works. In a letter to Lady Ailesbury (whose name the editor persists in misspelling Aylesbury) in 1774, Walpole makes some mention of General Conway, and the editor copies a note from Cunningham, "Mr. Conway and Lady Aylesbury were now at Paris together. Walpole." The couple had been married for some five-and-twenty years, and the fact that they were in Paris together hardly calls for an explanation.

Enough has, we think, been said to give our readers an idea of the manner in which Mr. Yonge has fulfilled his task, and there is no occasion to dwell on the real value or on the peculiar charm of Walpole's letters. But it may have escaped the notice of some who take an interest in the subject that Horace Walpole had many points of resemblance with a well-known amateur politician of our own epoch, the late Mr. Charles Greville. Both, in fact, devoted a large portion of their lives to the same object. Walpole's letters were, of course, no more written for the especial benefit of the persons to whom they were addressed than were the Letters of Junius or Burke's 'Letter to a Noble Lord.' They were intended, like Greville's journals, as a history of the political and social events of the day. Both writers were nominally Whigs, and from their position and from the society in which they moved possessed exceptional opportunities for obtaining the best information on passing events. Both had their peculiar

weakness. Walpole was constantly proclaiming that he took no interest in politics, and that he was utterly weary of the world, neither of which statements had any foundation. Mr. Greville in the same way often interrupts his journal to lament over his talents misspent and opportunities wasted. Never were regrets more vain. In the pursuits which occupied the chief portion of his life Mr. Greville was unusually successful. If he had taken the active part in politics for which he thought himself qualified, he would almost certainly have failed. Both Walpole and Greville were to a great extent impartial narrators, though from different causes. Walpole was undoubtedly proud of his father's reputation as a minister; he had something almost like affection for his cousin General Conway and for Miss Mary Berry; he liked Kitty Clive because she was a pleasant companion and had a certain prestige as the most celebrated comedian of her day; he liked Lady Suffolk because her experiences and retentive memory furnished him with an abundance of that courtly gossip in which he delighted, and he had an especial interest in her as having been the mistress of a king. To nearly all the rest of the world Walpole's feelings were those of good-natured indifference. Mr. Charles Greville, on the other hand, appears to have disliked everybody, though there were some people he disliked more intensely than others. He certainly devoted himself more closely to the study of political events than did Walpole, and his (Mr. Greville's) writings have the appearance of great depth and sagacity; but on closer examination they often betray a lack of shrewdness and judgment, which is strange in a man of Mr. Greville's undoubted abilities. Walpole was generally content to be wise after the event; Mr. Greville had an imprudent habit of prophesying, and his political forecasts were seldom correct. We could even point out in his 'Memoirs' some curious blunders in the narrative of past events.

Walpole's strong point was his power of description, in which he was unrivalled. A good example of this skill occurs in the present selection in a letter, written from Paris in October, 1765, giving a history of his visit to Versailles. Walpole's account of the affair is in places a little coarse, but wonderfully graphic. The king is at his *lever*, talking good-humouredly to the few round him, glaring at the strangers, and impatient to get through mass and his dinner to go out a-hunting; the old queen, in an immense cap (which we know so well from her portraits), is sitting at her dressing-table surrounded by her ancient dames; "two fellows in *sabots*" are scrubbing the floor of the Dauphin's bedchamber till the prince arrives, looking like a ghost, and the visit only lasts a minute; the Dauphiness is in another room, cross and uncivil, "with the true Westphalian grace and accents"; the king's four daughters, "clumsy, plump, old wenches," are in their own bedchamber, standing in a row in grotesque attitudes, and not knowing what to say; and, lastly, we are introduced to the king's grandchildren, the Duc de Berri, afterwards Louis XVI., with his two brothers and their little sister, "as round and as fat as a pudding." As we read

Walpole's letter we almost imagine ourselves to be present at the scene.

Walpole's style was not faultless. He was artificial and full of affectation—he was sometimes heartless and cynical; but with all his defects we prefer him to any of his rivals. We cannot, however, conscientiously allow any merit to Mr. Yonge as an editor, but we are grateful to him for giving us another opportunity of reading some of Horace Walpole's delightful letters.

*Letters on Cavalry.* By Prince Kraft zu Hohenlohe-Ingelfingen. Translated by Lieut.-Col. N. L. Walford, R.A. (Stanford.)

*Letters on Infantry.* (Same author, translator, and publisher.)

THE author of these two books is not only the highest living authority on field artillery, but has commanded a mixed division, and has witnessed the fighting of all the three arms in the Danish, the Austro-Prussian, and the Franco-German wars. Hence, though the letters on cavalry and infantry do not carry so much weight as those on artillery—reviewed by us a few months ago—they are entitled to respect as the productions of a thoughtful, experienced, and practical soldier who has enjoyed unusual opportunities for arriving at correct conclusions. So many are the subjects with which he deals in each book that it would be impossible to review these two works systematically within a reasonable compass. We shall, therefore, content ourselves with only touching on a few of the most interesting topics.

Since the adoption of long-range weapons of precision there has been an active controversy as to the value of cavalry and the method of using that arm. Whatever the conclusion come to, there is no doubt that whereas in the Seven Years' War battles were largely decided—at Rossbach almost entirely so—by the cavalry, in the present day the deciding arm is the infantry. As Prince Kraft observes:—

"Cavalry, like artillery, can only expect to obtain the best results if it remains always convinced that it is only an auxiliary arm to the infantry."

Yet though only an auxiliary the cavalry is an auxiliary with which the infantry cannot dispense. As the value of large masses of cavalry on the battle-field has diminished, so has their importance in reconnoitring and screening duties increased. What the German cavalry effected in these respects in 1870-71 has excited the admiration of the world. In 1866 the Prussian cavalry was, like the artillery, not attached to divisions, was misnamed "reserve," and was handled accordingly, being generally kept at the tail of the columns. The word "reserve" being abandoned, they found in the Franco-Prussian war their old positions inverted, both being well to the front, and the cavalry being sent far in advance to reconnoitre and screen. But two facts must be borne in mind, (1) that the conditions of the war were exceptional; (2) that the boldness with which the cavalry divisions were eventually handled grew with the progress of the campaign; yet as early as the 7th of August

an officer's patrol gave an instance of happy audacity. On that day

"an officer of the Brunswick Hussars with four men had taken Saargemünd, in which little town there were two companies of the enemy's infantry. In consequence of a verbal capitulation by the 'Maire,' the companies were sent out of the town, for the lieutenant threatened to bombard it with his troops (four men), and thus this important defile fell into our hands without a shot being fired."

On August 15th the 5th Cavalry Division actually crossed the Moselle, thus enabling the rest of the army to effect the passage of a barrier which, if properly defended, would have been a serious obstacle. On the other hand, notwithstanding Prince Kraft's apology, it is certain that the cavalry of the Crown Prince's army did not make full use of its opportunities after the battle of Woerth, and in fact for some time it lost all trace of the main body of MacMahon's army.

Upon the part played by cavalry in battle Prince Kraft's opinion and his illustrations of it are as interesting as they are full of instruction. Of course the battle of Mars la Tour is drawn on for lessons. One feature of that action was the charge in the dark of the 6th Cavalry Division. The material effect was inconsiderable, but the moral effect was great, for it induced the enemy to withdraw. On this point Prince Kraft observes:—

"If the ground is sufficiently well known a night attack of cavalry is less blamable in the present day than it was in earlier times, since the darkness prevents the enemy from making full use of his long-range firearms."

The charge of Bredow's brigade has been condemned by many as a useless and costly exhibition of valour. The facts of the case are briefly these. The 3rd Corps, exhausted and hard pressed by superior numbers, had sent its last man into action. The nearest troops coming up were the 20th Division of the 10th Corps, still at some distance. It was necessary at any cost to gain time. Bredow's brigade of six squadrons, mustering about eight hundred men, was ordered to charge. It rode through the first line of French infantry, and penetrating the batteries cut down their teams, and detachments swept through the whole of the hostile position till, met by superior bodies of French cavalry, the Prussians were driven back through the lines again and rallied where they started. The total loss of the brigade during the day was 409 horses, but all of these were not killed in this charge. Assuming, however, that the 409 horses all fell in this attack, the question is, Was the result commensurate with the loss? Prince Kraft maintains that it was, for the brigade saved the 3rd Corps, and from that time—between two and three P.M.—checked a corps of 40,000 men.

In summing up Prince Kraft arrives at the following conclusions. Charges of cavalry on infantry on a large and small scale have succeeded in recent wars. Success in these cases has been due to the fact that the enemy's infantry, owing to surprise, stress of battle, a mishap, or some other cause, has lost somewhat of its power of resistance. A frontal charge against intact infantry will seldom succeed. But as cavalry



cannot be certain beforehand that the infantry has not lost some of its power of resistance

"the charge of cavalry against intact infantry ought not to be condemned in principle, and should certainly be commended when the condition of the action is such that the cavalry, even if it be sacrificed altogether, does such service to the whole army as is out of proportion to the loss which it suffers."

The letters on infantry are full of valuable matter, but there is less that is novel or debatable in them. The great feature in the German system is the individual training of the recruit, not merely the drilling him, but the development of his moral, mental, and physical qualities. The popular idea in England is that the German recruits, owing to their admirable education, are easily manufactured into efficient soldiers. It is true that the middle-class recruits are well educated and intelligent, but this is not the case with the mass of the annual contingent:—

"The greater proportion of the recruits come to the regiment raw in every respect, bodily, morally, and mentally; no inconsiderable number of them have already been in prison. I have said above that the recruit is, as a rule, neither good nor bad; the greater part of our nation is, at the age of 20 years, morally and intellectually, at the standard of a child of educated parents at 10 years old. There are even some individuals who are below this. I have had recruits who found great difficulty in pronouncing the number 34. I asked one of these to count. His scale of numbers went up to 11; he had heard of 13 and 17, but he did not know what they meant. This was a German; the Slavs of our Fatherland are still more difficult to educate, since they do not understand German."

The armies of Europe are now armed with admirable rifles, yet without coolness, good training, and an accurate estimate of distance, their excellence is of no avail. As an example we may mention an incident of the battle of Sedan. Prince Kraft with a large number of batteries occupied a position on a crest to the east of the valley of the Givonne, while several companies of infantry were on the further edge. Among them were two companies of the "Franz" Regiment under "Capt. von C." These two companies had crowned the crest in a single skirmishing line and had nearly silenced the French guns. Suddenly masses of French infantry, numbering from 5,000 to 6,000 men, issuing from a hollow, charged the Franz Regiment companies at a fast run, firing incessantly from the hip as they ran. Prince Kraft turned his ninety guns on these columns, causing terrible slaughter.

"The moment soon came when I was compelled to order the fire on the head of the column to cease. This head broke loose from the mass and charged in on the companies. In contrast to the thick smoke which was made by the rapid fire of the French, no fire could be seen to proceed from our companies. I turned my field-glass on them, and then at last saw here and there the puff of a discharged rifle; the whole line of skirmishers lay flat on the ground, their rifles at their shoulders and their sights on the target. Capt. von C. only, walking up and down as gracefully as we often see him at a ball, moved along his line of skirmishers, and (as he told me afterwards) exhorted his men to aim quietly and shoot slowly. But each bullet struck down one of the advancing enemy; the number of those who drew near to the skirmishing line grew less and less; a few even

reached the line, and there met with their fate at the muzzles of the rifles, for two of our men lie there bayoneted through the back from above. But the whole attack, which was commenced with such boldness, died away. Only a few survivors turned to fly and were shot down by the pursuing fire of the infantry. The whole mass was destroyed in the space of ten minutes. On the other hand, the entire 'Kaiser Franz' Regiment lost during the whole of the battle of Sedan only two officers and eighty men."

We wind up this necessarily incomplete review of the two works whose titles appear at the head of this article with an expression of admiration for the chivalrous manner in which Prince Kraft invariably writes of the French army, and the ungrudging testimony he bears to their valour.

#### NOVELS OF THE WEEK.

*Maygrove: a Family History.* By W. Fraser Rae. 3 vols. (Bentley & Son.)

*Eleanor Lewknor.* By B. Pullen-Burry. 2 vols. (Remington & Co.)

*George Vyvian.* By E. Katharine Bates. 2 vols. (Hurst & Blackett.)

*For One and the World.* By M. Betham-Edwards. 2 vols. (Ward & Downey.)

*The Sin of Joost Avelingh: a Dutch Story.* By Maarten Maartens. 2 vols. (Remington & Co.)

*The Black Box Murder.* (Same publishers.)  
*Barbara Allan, the Provost's Daughter.* By Robert Cleland. 2 vols. (Blackwood & Sons.)

*Dodo and I.* By Capt. Andrew Haggard, D.S.O. (Same publishers.)

*John Clifford.* By W. Earl Hodgson. (Remington & Co.)

*A Ne'er-do-Weel.* By D. Cecil Gibbs. (Same publishers.)

*Gerald Ffrench's Friends.* By George H. Jessop. (Longmans & Co.)

*Contes du Centenaire.* Par A. Filon. (Paris, Hachette & Co.)

MR. FRASER RAE has improved with practice, and the construction of his new novel is decidedly better than that of its predecessors. Its main fault is that the characters, although cleverly conceived, are only outlined. If Dickens had introduced such a character as Mr. Tarbold, we should have known all about his looks, his gait, his dress, his peculiarities of speech, the dinginess of his office, and the furniture of his house; but things of this sort Mr. Rae leaves the reader to imagine for himself, consequently there is something vague about the whole book. Mr. Rae rightly says that "writing a novel is a task quite as serious and engrossing as writing a book of travel, a biography, or a history; it is not, as young authors seem to imagine, mere child's play." We cannot, however, think that Mr. Rae works as hard at his novels as he does at the question of the identity of Junius. Another twelve months spent on individualizing the dialogue, developing the characters, retrenching the narrative, and pointing the reflections would have made a really good novel of 'Maygrove.'

A somewhat poor and low view of life is taken by the author of 'Eleanor Lewknor,' which is full of petty ideals and conventional proprieties. It will suit the possibly large number of novel-readers who have accustomed themselves to the contemplation of polite society as seen from below stairs—of

titled society which is by no means polite, of men and women who live simply to pursue their own happiness, to gratify their own tastes, and to "marry money" which they could never earn. But 'Eleanor Lewknor' is hardly a book to commend itself to readers who are either critical as to ideas or fastidious as to the form in which they are expressed.

'George Vyvian' is a truly wonderful book. In the first place, there is an interval of fifty years or so between the first and second volumes, and consequently we get two stories and two sets of people in one novel. This in itself is unusual; but this is not all. The new set of people, we are informed, are really the old set, a little changed in such superficial matters as age, sex, and position, but in all essentials the same. They have returned to the earth after a period of rest in another planet, where they spent their leisure in attending lectures at which aerial beings said unpleasant—but true—things about 'Robert Elsmere.' This scheme of education alters them to such an extent that they become unrecognizable, and so the connexion between the two volumes is a little hard to follow. Taken separately, the first story is rather good, the second decidedly dull; while the interlude, though evidently well intentioned, is, to our feeling, little short of profane.

A clever and practised novelist like Miss Betham-Edwards ought by this time to know her business too well to produce 'For One and the World.' The plot is ridiculous, the people are more so, and the language is in many parts utterly absurd. "With pistol impocketed" is not a good phrase; "consternated" is painfully American; and what a writer means by saying that a Suffolk labourer in his Sunday clothes looks "altogether cosmopolitan" passes man's understanding.

Joost Avelingh was an orphan child, adopted by his rich uncle, Baron van Trotssem, who had quarrelled irreconcilably with Joost's mother for marrying the village doctor. When he becomes a man, Joost takes a leaf out of his mother's book, and insists on marrying, as his uncle thinks, beneath him. Then the baron makes the rebel drive him to a notary, for the express purpose of disinheriting him—and on the way the old man dies. The story is based on that; and it is unquestionably a good piece of work, with clear delineation, accurate pictures of life, and abundance of local colour. The true character of Joost Avelingh's sin is the author's secret, which he keeps carefully till the end of the book, and reveals finally in the shape of a maiden speech in the second chamber of the States General.

Detective stories are not interesting reading to everybody, but to those who like them 'The Black Box Murder' may be recommended as a good specimen of the class. It is not up to the mark of Du Boisgobey (who, by the way, has utilized one of the present writer's principal points before, unless we are much mistaken), but it is better than most English tales of murder and its discovery. The French police would probably have been cleverer than they are represented as being; but in that case there would have been no story to tell, which would, on the whole, have been a pity.



There is a great deal of charm about 'Barbara Allan'; it deals with extremely dull people, and contrives to make them interesting in spite of their dullness. The portrait of the provost in his success and in his decadence shows real ability, and the other characters, though here and there improbable, form, as a whole, a pleasant and natural picture. The author seems well acquainted with Scotch life, and manages his dialect well—it is genuine without being incomprehensible.

Capt. Haggard has written a tale of war, of love, and of esoteric Buddhism, or something very like it. The first two have gone together time out of mind, and the combination is not unsuccessful in 'Dodo and I'; but the third ingredient is by no means so happy. An emotional young lady makes a tremendous scene with her lover and another man, and then, "even as she spoke, we saw her no more, for she had disintegrated." Now that sentence is intended to be impressive, but it is not. Still the story is distinctly good, and if Capt. Haggard will keep his love and his disintegrations a little further apart, he ought to give us something better next time.

'John Clifford' is dedicated to the Bishop of St. Andrews, because he had, presumably in an incautious moment, spoken well of an earlier work of Mr. Earl Hodgson's. The result of this weakness of the bishop's is that Mr. Hodgson has written a letter to him in the form of a preface explaining, or attempting to explain, the "purpose" of 'John Clifford.' We hope the purpose is a good one—the novel is about as bad as they are made—but as this preface is to us utterly incomprehensible, we can offer no opinion on the subject.

Any one who can read 'A Ne'er-do-Weel' should apply for the post of lighthouse keeper on some exceptionally lonely rock. Such unwearied patience ought on no account to be lost to the world. The book contains a Scotch parson, who is dreary; his wife, who is also dreary; his model son and his ne'er-do-weel son, who are still more dreary; and the girls they loved, who are, perhaps, dreariest of all—also a doctor and his mother, with the same leading characteristic. The only moment of life in the whole story is an account of some fighting in the Zulu war, and that is history, not fiction.

Gerald Ffrench, and perhaps also the narrator of the half-dozen incidents in Gerald Ffrench's career, was an American-Irish journalist, settled on the Pacific coast between 1873 and 1878. There is, according to Mr. Jessop, a thriving Irish colony in California, and the purpose of his volume is to depict a few characteristic types of the emigrant Celt in his new home. The recorded incidents are warranted as founded on fact, and at any rate a vein of fine humour runs through them all. They are, for the most part, free from the controversies in which the Celt of to-day is deeply immersed. Without much dramatic vigour the book is nevertheless worth any one's while to read.

M. Filon is a most graceful writer, and his new volume of short stories is excellent in every respect. As, however, he has the reputation of being a writer whose works are almost of an educational nature, it is neces-

sary to add that his new book is not suited for the school-room, but is a book for men and women. One of the stories (which has, we believe, already appeared elsewhere) is that of two orphan babies, of whom one sister is taken almost from her birth, and brought up by a kind priest on the strictest system, and the other taken by a free-thinking lawyer, and, as an Irishman would say, not brought up at all. The priest's young charge turns out as badly as is possible, while the other girl becomes a pillar of the Church. The tale is ingeniously treated, and the author contrives to narrate it in such a way as to suggest that his own sympathies are not opposed to that Church and that priestly system against which the outline of his story tells.

#### CHRISTMAS BOOKS.

*The Rectory Children.* By Mrs. Molesworth. Illustrated by Walter Crane. (Macmillan & Co.)

*Sheila.* By Annie S. Swan. (Oliphant, Anderson & Ferrier.)

*Where the Dew Falls in London.* By Sarah Doudney. (Nisbet & Co.)

*Story of a Queen.* By Mary C. Rowsell. (Blackie & Son.)

*As Good as Gold.* By Wilhelm Herchenbach. (Dublin, Gill & Son.)

*Beyond the Black Waters.* By A. L. O. E. (Nelson & Sons.)

*Holding On: a Tale for Boys.* By J. T. Hopkins. (Same publishers.)

*Margie at the Harbour Light.* By the Rev. Edward A. Rand. (Same publishers.)

*Tregeagle's Head.* By Silas K. Hocking. (Warne & Co.)

*Scout's Head; or, St. Nectan's Bell.* By Frederick Langbridge. (Same publishers.)

*Rose Mervyn.* By Anne Beale. (Griffith & Farran.)

*The Diamond Hunters of South Africa.* By Major-General A. W. Drayson. (Same publishers.)

*For Auld Lang Syne.* By Alice Weber. (Same publishers.)

*Her Own Way.* By Frances Armstrong. (Same publishers.)

*Annabel.* By M. E. Burton. (Same publishers.)

*Three Boys.* By G. Manville Fenn. (Same publishers.)

*The Opal Mountain.* By Henry Frith. (Same publishers.)

*The Cruise of the Wasp.* Same author. (Routledge & Sons.)

MRS. MOLESWORTH has written in 'The Rectory Children' one of those delightful volumes which we always look for at Christmas time. Rosalys, Randolph, and Bridget, with their quaint pet names, are a charming little trio, and we greatly enjoy roaming with them in their seaside haunts. Wilful little Bride is the foremost figure; her mischievous moods and her perilous pranks claim our chief attention. She is one of the most fascinating little rogues in Mrs. Molesworth's gallery, and we predict that of all the dream-children of this Christmas she will be the favourite.—*Sheila* is a heroine of very different mould; she is a Highland lassie, and Miss Swan gives us not only a bit of her nursery life, but the whole chronicle of her up-bringing and her surroundings, and a most pleasant chronicle it is. Miss Swan is "well acquainted" with the Highlands and the Highlanders, and her story of 'Sheila,' if somewhat long drawn out, is good reading.—In Miss Doudney's 'Where the Dew Falls in London' we have a romance of the Savoy. A young and lovely florist is the heroine, who luckily for herself is jilted early in the book by an unworthy lover. The chaplain of the Savoy acts as a sort of good angel to poor pretty Olive, comforts her, befriends her, marries her

to a good and true husband, and withal preaches a wonderful sermon. 'Where the Dew Falls in London' is decidedly an attractive story.

Miss Rowsell has already shown us that she knows how to write a good historical tale; her 'Story of a Queen' is quite equal to our former favourites. The queen is Marie of Brabant, a queen of France in the olden time—a beautiful and steadfast creature, beset by jealous enemies and almost done to death, but freed at last and lifted into her right place. We wish that her story were better illustrated; it is capital reading, but the pictures are enough to make one shudder.—'As Good as Gold' is a comfortable story of virtue rewarded, translated from the German by Josephine Black, and accompanied by a romantic and somewhat confused tale entitled 'Wilhelm; or, Christian Forgiveness,' taken from the French by Mrs. J. Sadlier.

'Beyond the Black Waters' comes from the pen of A. L. O. E., a very old favourite, and is a thrilling tale of crime and expiation. Oscar and Io are noble characters, and we would fain follow them from their lovely Indian home to those mysterious isles which lie beyond the Black Waters. The stories and traditions of the Karens and their apostle are deeply interesting. We could well spare Thud, the buffoon of the book.—Boys may learn a great lesson from 'Holding On,' an American tale of a boy's endurance. The lads have an enemy with whom to contend—the beautiful and baleful Vivian, the evil genius of the book; but they held "on the tighter the harder things pulled." Wherefore they were saved.

Another pleasant American tale for the young is 'Margie at the Harbour Light,' where the real heroine, in whom all interest centres, is the lovely old lighthouse.—There is always room for a good tale of adventure, and 'Tregeagle's Head' and 'Scout's Head,' both stories of smuggling on the wild West coast, are as full of marvels and perils and hairbreadth 'scapes as the most exacting of boy readers could desire.—'Rose Mervyn,' despite the gentle title, might certainly, in a sense, be called a book of adventure, for it is a tale of the Rebecca riots in the wilds of Wales, and masked marauders, mysterious plots, and midnight attacks disturb and retard the happiness of the White Rose. The book is pleasant enough reading if sometimes a little confusing.—In 'The Diamond Hunters of South Africa' we have a good, straightforward, rattling tale of diamonds, gold, elephants, lions, and Zulus, and many other attractions belonging to the great Dark Continent, which General Drayson knows well and describes vividly.—'For Auld Lang Syne' is a *conte intime*, full of delicate shades and dreamy memories, a graceful love story, and a charming style.

The heroine who would have "her own way" teaches many a useful lesson, and finds an able historian in Miss Frances Armstrong.

The girl heroine of 'Annabel' is all she should be, and a good moral is inculcated without priggishness. The crabbed and deformed old uncle is allowed to cut urchins about and throw stones at all and sundry to an extent that out of a story-book would have promptly landed him in the police court; but the story of his trials and the gradual softening of his character is pathetic and not unreal.—Mr. Fenn's boys' books are so generally excellent that one is sorry not to have enjoyed his present story of three boys in the Highlands. *Ne sutor*: the proverb is somewhat musty. The author knows the Highlands superficially as the Englishman's hunting ground; but he makes his Highlanders only grotesque, his Gaelic etymology is naught, and he takes the "true-bred English clown's" comic view of the pipes and pipers.—Mr. Frith's tale of adventure in the Arctic seas is exciting. The persistency of the filibustering villains in the Catfish in their unscrupulous race with the heroic Uptons for the treasures of the Opal Mountain will commend itself to boys, and the

striking incident of the deserted oil city in the States will haunt their memory.—In 'The Cruise of the Wasp' the scene is the North Atlantic, the period the second American War. Mr. Frith's middies have plenty of storms and pirates and fair ladies to deal with, and the seamanship apparently is correct enough.

#### OUR LIBRARY TABLE.

MESSRS. ALLEN & CO. send us *The Prince Consort*, by Miss Yonge, a volume of the "Statesmen Series," which is admirably executed, and contains no errors other than that which is to be found in every life of the Prince Consort, to the effect that it was Prince Albert who first conceived the idea of making the Exhibition of 1851 international. As a matter of fact the credit of the idea belonged to a most undistinguished personage. It is, however, perfectly true, to use Lord Granville's words, that, after the idea was once given, the Prince was "almost the only person who has considered the subject both as a whole and in its details." "A vain young Jew with Radical opinions" is an interesting description of Mr. Disraeli as he appeared to the Saxe-Coburg princes at the time of their visit to England.

A MOST valuable work is *An Official Tour through Bosnia and Herzegovina*, by M. de Asboth, published by Messrs. Sonnenschein & Co., the author having decided to issue his work in England as well as in his own country, and having addressed English readers in a special preface. He is a member of the Hungarian Parliament who, being employed in the Austro-Hungarian Foreign Office, for four years accompanied M. Kállay, the Finance Minister, on his annual visit to that Bosnia which has given so much trouble to its virtual ruler. The work is mainly historical and antiquarian, but contains a little of almost everything, including ethnology, religion, folk-lore, literature, agrarian conditions and social life, and one of the most interesting accounts of the history of the Bogomil heresy that we have met with. The author describes the Bosnian Bogomils as having been at one time the Church of Bosnia, as they were the founders of the Bosnian state. He charges Mr. Evans with having maintained that the Bogomils were Protestants, and having done so for the purpose of awakening an interest in Bosnia on the part of the English. He points out that blind faith in a very artificial creed was the leading characteristic of the Bogomils, and that the spirit of their Church was wholly opposed to that of Protestantism. He admits, however, that there existed some connexion between the Bogomils and the subsequent Reformation in Western Europe, and himself contends that in a certain sense the Bogomil Church was the parent of the Reformation. M. de Asboth holds that the Bogomils are far removed from Erasmus, and even from Calvin and Luther, but maintains that they stand in history near to John of Leyden, Huss, the Albigenses, and the Vaudois. The rise of the Bogomil sect among the Southern Slavs occurred, he tells us, simultaneously with the introduction of Christianity, and its doctrines were introduced by Armenian Manicheans. The Bogomils taught that the earth was not created by God, but by Satan, to whom God had lent power for seven days. They held wedded life to be a sin, and the Old Testament to be the work of the devil, who gave himself out to be God until Christ came to free mankind. From God could emanate nothing which was not good, and above the Satanic visible world was the invisible and perfect world. Some of the Bogomils maintained that Satan was the first-born son of God, but others rejected this opinion. All rejected the cross, on the ground that men should decline to honour that where-with God had been dishonoured. Their connexion with subsequent Puritan Protestantism is illustrated by their rejection of pictures and images,

of ecclesiastical ceremonies, of priests and bishops, and by their doctrine that the Holy Communion was the eating of mere bread in remembrance of the Last Supper. They led pure lives, and (although the strictest adherents of the doctrine rejected marriage, wine, and meat, were held in respect for their austerity, called "The Good" and "The Elect," and replaced a priesthood) the majority of the people married, forsaking their wives if they were not God-fearing. One of the reasons why the Bogomils quarrelled with the Popes of Rome was because Bogomil marriage was not an indissoluble sacrament. Their houses of prayer were without bells, which they called "devil's trumpets," and the Communion table was a plain table covered with a white cloth. After they had been crushed in Bosnia, which for a long time they ruled, their doctrines spread to Southern Russia, and traces of them may be found in many of the Russian dissenting sects. At one time Servia and Bulgaria, as well as Bosnia, were strongholds of the Bogomil faith. M. de Asboth's book is profusely illustrated, and the drawings of tombstones contained in it will be found of considerable importance.

MESSRS. BURNS & OATES publish *The Poor Sisters of Nazareth*, the text being by Mrs. Meynell and the illustrations by Mr. George Lambert. This is a beautifully got-up volume, descriptive of the life and work at the mother house of the Order of Nazareth in the Hammersmith Road. The self-devotion by which the ladies of Nazareth have brought to its present perfection the working of their great poor-house is known outside as well as inside the Roman Catholic world; and Nazareth House receives not only the benefactions of Protestants, but many inmates who do not profess the Roman Catholic creed. The book before us will tend to make it even better known than it already is, and for that reason, as well as for its merits, deserves success.

THE National Association for the Promotion of Technical and Secondary Education publish *Intermediate and Technical Education (Wales)*, by Mr. T. Ellis, M.P., and Mr. Ellis Griffith, with introductory notes by Mr. Rathbone, M.P., and Mr. Arthur Acland, M.P. This manual contains the Intermediate Education (Wales) Act of the present year, with notes, and the Technical Instruction Act of the same session. There follows an appendix upon technical education abroad, in which are several extracts from the 1884 report of the Royal Commission. The notes to the Acts seem good; but we think the appendix a little patchy, although we are aware of the difficulty of piecing together information upon such a subject gathered from all parts of the world. It is almost useless for us to complain that illustrations are drawn from everywhere except the colonies—the countries of all others from which, in this and many other educational matters, illustrations might best be drawn. There is a full note upon agricultural teaching in France, whereas the agricultural teaching of Ontario and of several of the Australian colonies is more advanced and more excellent.

MESSRS. BENTLEY & SON send us *From London to Bokhara, and a Ride through Persia*, by Col. A. Le Messurier, R.E., a volume which contains nothing new. The journey dates from 1887, and when Col. Le Messurier was on the Oxus the bridge was not finished, while many books have appeared upon General Annenkoff's railway since its completion. We have found no distinct errors in the work, but Dundakoff is a most unusual form in which to render the name of the Governor-General of the Caucasus.

THE treatise on *Rugby Football* in "The All-England Series" by Mr. Harry Vassall, which Messrs. George Bell & Sons publish, will hardly teach a lad to play the game. *Solvitur ambulando*. Written instruction can do little for the football aspirant. As much as can be done may be credited to the master whose name is on the

title-page of Messrs. Bell's neat little volume. The book is interesting in a different way to the veteran nursed at the Mecca of Rugbeians in pre-Union days. It shows how the national game, played on every village green in the Midlands for centuries, and preserved, first in the churchyard, and afterwards the Close of Rugby, has renewed its vigour with features little altered in the course of time. Of course in old days "to have it out at football by the shinnies," as an old poet hath it, connoted a gathering of a very different sort from the modern fifteen a side. The reviewer has taken part in an O.R. match with eighty on one side, and one hundred and twenty on the other. Such a match took place, and was played, which moderns will scarcely believe. Dropping, running, and tackling were as good then as now; but "passing" was doubtful practice, and "heeling-out" disgraceful. "Keep behind the ball and drive it" was the motto of the forward player, and if the half backs were not sharp, a run in, a touch down, or a dropped goal often rewarded him for a considerable exertion.

A LARGE tiger on the cover, and the title *Life and Sport in Southern India*, suggest such a work as one of those of Mr. Inglis, but the volume by Col. Heber Drury, which Messrs. Allen & Co. publish, is rather a chatty book on Southern India than a work on sport. One "tiger story" it contains—that of the tiger who jumped down into a yard full of buffaloes, killed them, found he could not jump up again, piled up the carcasses, and so escaped. Col. Drury also prints an excellent comic poem, 'The Model Policeman of Madras.'

THE mania—it is nothing less—for printing everything that can possibly be printed about anybody of any note who has had the misfortune to live in this century is illustrated by three biographies, now lying upon our table, of persons of whom lives have already appeared. Judge Hughes published in 1887 a most interesting memoir of the late Bishop of Manchester, but this did not satisfy Canon Diggle, who has published an enormous number of letters, speeches, and extracts from the bishop's charges under the title of *The Lancashire Life of Bishop Fraser* (Sampson Low & Co.), no doubt with the best intentions, but such a book as his has no right to exist.—Some twelve months ago Miss Ethel Ellis published a memoir of her grandfather, the late William Ellis, but Mr. E. V. Blyth could not rest satisfied with it, and, thinking "no harm would arise if both biographies should be published," he has printed a *Life of William Ellis* (Kegan Paul & Co.) a good deal longer than Miss Ellis's life. William Ellis was a remarkable man, but certainly two biographies of him are one too many, and Mr. Blyth's work, though fairly well written, cannot claim high rank as a piece of literature.—Another and even more glaring specimen of the art of producing unnecessary books is *Robertson of Irvine, Poet-Precursor*, by A. Guthrie (Ardrossan, Guthrie). Mr. Robertson was a popular preacher in Scotland, an accomplished man with a turn for aestheticism unusual in the United Presbyterian Church; but we reviewed a biography of him last February, and Mr. Guthrie should have contented himself with leaving "the substance of the following pages" in the *Ardrossan and Saltcoats Herald*—quite a decent form of Christian burial.

WE have on our table *Shakespeare's The Tempest*, with an Introduction and Notes by K. Deighton (Macmillan).—*A Catechetical Help to the Complete Study of Wordsworth's Michael*, *Byron's Prisoner of Chillon*, and *Cowper's Garden*, by W. L. Bower (Madras, S.P.C.K. Press).—*Australia, Old Associations, The Bush, and other Poems*, by H. J. White (Port Augusta, Drysdale).—*The Student's Manual to the Study of our Lord's Parables*, by the Rev. H. G. Day (Hamilton).—*Life and Writings of Jonathan Edwards*, by A. V. G. Allen, D.D. (Edinburgh, T. & T. Clark).—*The Witness of the World to Christ*, by



the Rev. W. A. Mathews (Nisbet),—*'Church Bells' Album*, No. IV. ('Church Bells' Office),—*The Scripture Doctrine of the Two Sacraments*, by H. Harris (Frowde),—*The Psalms in Greek according to the Septuagint*, edited by H. B. Swete, D.D. (Cambridge University Press),—*Christian Theism, its Claims and Sanctions*, by D. B. Purinton, LL.D. (Putnam),—*Vox Dei, the Doctrine of the Spirit*, by R. A. Redford (Nisbet),—*Heerwesen und Kriegführung der Griechen*, by Dr. H. Droysen (Williams & Norgate),—*Un Chapitre de Phonétique avec Transcription d'un Texte Andalou*, by F. Wulff (Lund, Gleerup),—and *Zur Kritik der Shakspeare-Bacon-Frage*, by Dr. I. Schipper (Vienna, Holder). Also the following Pamphlets: *A Primer of Cursive Shorthand*, by H. L. Callendar (Cambridge University Press),—*Know Thyself*, by A. W. Holmes-Forbes (Simpkin),—*The Time of the End*, 1890 A.D.—1894 A.D. (Edinburgh, Menzies),—and *Vegetarianism in connection with the Religion of Humanity*, by W. Frey (18, St. Bride Street, E.C.).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Campbell's (J. K.) *Pisgah Glimpes and Gospel Gleanings*, 5/ Gladden's (W.) *Burning Questions of the Life that Now Is and of that which is to Come*, cr. 8vo, 3/6 cl.  
Gough's (E.) *The Bible true from the Beginning*, Vol. 2, 16/ Harper's (H. A.) *The Bible and Modern Discoveries*, 16/ cl.  
Illustrated Bible for the Young, cr. 8vo, 2/6 cl.  
Luthardt's (Dr. C. E.) *History of Christian Ethics*, Vol. 1, 8vo, 10/6 cl.  
Macduff's (J. R.) *Gloria Patri, a Book of Private Prayer*, 2/6 Orelli's (Dr. C. von) *The Prophecies of Jeremiah*, 8vo, 10/6

## Fine Art.

Goldsmith's *Vicar of Wakefield, The Traveller, and Thomson's Seasons*, with original Steel Engravings from Designs of R. Westall, 12mo, 8/ each, seal.  
Rivers of Great Britain, Descriptive, Historical, Pictorial: Rivers of the East Coast, roy. 4to, 42/ cl.

## Poetry and the Drama.

American War Ballads and Lyrics, edited by G. C. Eggleston, 2 vols. 7/ cl.  
Blackie's (J. F.) *A Song of Heroes*, cr. 8vo, 6/ cl.  
Crawford's (H.) *An Atoneement of East London, and other Poems*, cr. 8vo, 5/ cl.  
Darling's (J. F.) *Poems and Songs*, 12mo, 3/6 cl.  
Fisher's (F.) *Poems*, 12mo, 10/6 cl.  
Levy's (A.) *A London Plane Tree, and other Verse*, cr. 8vo, 3/6 bds. (Carnegie Series.)  
Racine (J.) *Dramatic Works*, translated by R. B. Boswell, Vol. 1, cr. 8vo, 3/6 cl.  
Shakespeare's Works, Red Line, 8 vols. in box, 32mo, 12/6 cl.  
Wordsworth's Works, Red Line, 8 vols. in box, 32mo, 12/6 cl.

## History and Biography.

Gibbs's (E. J.) *England and South Africa*, 8vo, 5/ cl.  
Letters of the Duke of Wellington to Miss J., 1834-51, edited by C. T. Herrick, cr. 8vo, 6/ bds.  
Mitchell's (D. G.) *English Lands, Letters, and Kings from Celt to Tudor*, cr. 8vo, 6/ cl.  
Walter's (J.) *Shakespeare's True Life*, royal 8vo, 21/ pchd.

## Geography and Travel.

Davies (G. C.) and Boughall's (Mrs.) *Our Home in Aveyron, with Studies of Peasant Life in Aveyron*, royal 8vo, 15/ Giles's (E.) *Australia Twice Traversed*, 2 vols. 8vo, 30/ cl.  
Hallett's (H. S.) *A Thousand Miles on an Elephant in the Shan States*, 8vo, 21/ cl.  
Lunholtz's (C.) *Among Cannibals, an Account of Four Years' Travel in Australia*, medium 8vo, 24/ cl.  
Samuelson's (J.) *India, Past and Present*, 8vo, 21/ cl.

## Philology.

Aristotle (Ethics of): Nich. Eth., Bks. I-4, and Bk. 10, ch. 6 to end, ed. by S. H. Jeyes, 8vo, 6/ cl.  
Birdwood's (A. R.) *An Arabic Reading Book*, 12mo, 5/ leather.  
Eve (H. W.) and Zimmermann's (A.) *Exercises to accompany the School German Grammar*, cr. 8vo, 2/ cl.  
Kempson's (M.) *The Syntax and Idioms of Hindustani*, 5/6

## Science.

Chrystal's (G.) *Algebra, an Elementary Text-Book*, Part 2, cr. 8vo, 12/6 cl.  
Fenwick's (S.) *Clinical Lectures on some Obscure Diseases of the Abdomen*, 8vo, 7/6 cl.

## General Literature.

Bayly's (E. B.) *Jonathan Merle, a West-Country Story*, 6/ cl.  
Blackmore's (R. D.) *Kit and Kitty*, 3 vols. cr. 8vo, 31/6 cl.  
Buckman's (B. S.) *John Darke's Sojourn in the Cottswolds and Elsewhere*, cr. 8vo, 3/6 cl.  
Burnett's (F. H.) *Little Saint Elizabeth, and other Stories*, imperial 16mo, 5/ cl.  
Chased by Wolves, and other Instructive Stories, chiefly translated from the French, &c., by H. J. Gill, 12mo, 2/6  
Cole (C. W.) and Ralston's (W.) *The Demon Cat, a Naval Melodrama*, 2/6 bds.  
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## THE SHELLEY MANUSCRIPT VOLUME IN THE HARVARD LIBRARY.

No. 44 of the *Harvard University Bulletin* (October, 1889) contains an interesting series of 'Notes on the MS. Volume of Shelley's Poems in the Library of Harvard College,' by Mr. George Edward Woodberry. It is now some considerable time since a "process" reproduction of the lines 'To a Skylark' was made from pp. 100 to 105 of this manuscript volume, and published as No. 30 of the *Bibliographical Contributions* edited by Mr. Justin Winsor; and that reproduction is again given in the present number of the *Bulletin*. It is the manuscript which, as mentioned some years ago in the *Athenæum*, settles once for all the great case of "unbodied" versus "embodied" in favour of "unbodied"; and those who like may now read in Shelley's plainest writing,—

Like an unbodied joy whose race is just begun.  
The curious in poetic craftsmanship may also see one of the most notable examples of the magic of the revising touch. Shelley had written the ninth stanza thus:—

Like a high-born maiden  
In a palace-tower,  
Soothing her love-laden  
Soul in secret hour

With music which is love—and overflows her bower.  
And then with a touch of the pen he transformed this not quite perfect alexandrine into that of the received version:—

With music sweet as love, which overflows her bower.  
The aim of Mr. Woodberry's notes "is to place before students of the text of Shelley the variations which this volume supplies from the text of Forman's edition"; but the comparison has been made with the edition of 1876-7, instead of the revised edition of 1882, in which Mr. Forman gave the results of several fresh collations and inquiries. Mr. Woodberry's examination of the manuscript book appears to have been made with much patience and intelligence; and his notes afford a few readings which may be adopted as authoritative corrections, besides a considerable number which must have their

place in future *variorum* editions aiming at completeness. A point of unusual interest is that, in the holograph of 'The Sensitive Plant,' Shelley has struck out the over-grim stanza:—

Their moss rotted off them, flake by flake,  
Till the thick stalk stuck like a murderer's stake,  
Where rags of loose flesh yet tremble on high,  
Infesting the winds that wander by.

The stanza appeared in his own printed edition of the poem ('Prometheus Unbound,' &c., 1820); but Mrs. Shelley omitted it from her editions. Mr. Rossetti and Mr. Forman restored it because there was no conclusive evidence of its rejection by Shelley. It is to be hoped that the evidence now added, with that afforded by Mrs. Shelley's tacit omission, will suffice; but, technically, this manuscript can hardly negative the evidence of Shelley's edition, for it is a less mature manuscript than that from which the poem was given in 1820. This is absolutely certain from the opening of the "Conclusion," which reads continuously with "Part Third," and begins thus:—

And if the Sensitive Plant, or that  
Which within its bows like a spirit sat,

while the next stanza begins thus:—  
Or if that lady's gentle mind  
No longer with the form combined.

The substitution of "Whether" for "And if" and "Or if" is one of the touches of magic so common in Shelley's revisions, and settles the relative position of the two versions, though Shelley may probably have again and definitively rejected the grim stanza by means of the missing list of *errata*, after seeing how terrible it looked in print.

'Love's Philosophy' appears in this book as 'An Anacreontic'; and the fifteenth line is in this version

What were these examples worth

instead of either of the previously known readings,  
and  
What are all these kissings worth

What is all this sweet work worth.

'The Question' is called 'A Dream,' and 'The Indian Serenade' is so entitled in Shelley's writing, not 'Lines to an Indian Air.' The manuscript of the 'Ode to Liberty' sustains the "authorized version" of the opening:—

A glorious people vibrated again  
The lightning of the nations: Liberty  
From heart to heart, &c.

The 'Hymn to Mercury' is in Mrs. Shelley's handwriting, and therefore must not be unreservedly allowed to settle disputed points in the text, for which she alone is responsible. We may gratefully accept from this copy the word *hurl* for "haul" in stanza 43, line 3, and so read

Shall hurl you into dismal Tartarus;

but it cannot be conceded that the reading of line 2, stanza 97, "seems to settle a difficult point satisfactorily." The only authorized reading is

This King Apollo loved the child of May  
In truth, and Jove covered them with love and joy.  
Mrs. Shelley's manuscript in the Harvard book reads

In truth, and Jove covered their love with joy.  
Metrically that will do; but it is evident that Mrs. Shelley found the passage difficult, and misquoted it on one occasion or the other; and the sense is not so good as that established on the feasible supposition that "covered" in her printed version was a mere error of copying for "crowned" (ἐτέθηκε). The sonnet entitled 'Political Greatness' Shelley here calls 'Sonnet to the Republic of Benevento'; and, according to the index, 'Julian and Maddalo,' which is missing from the book, was called 'Maddalo and Julian.' It seems probable that Mrs. Shelley had access to this book when editing her husband's works; and, in view of various points which are cited by Mr. Woodberry, and of which a few examples are given above, we are disposed to agree with him that the book tends "to establish her fidelity to Shelley's MSS. and to increase



the authority of her text, when it is not superseded by that of MSS. later than those in her possession."

#### THE ANNALS OF THE HOUSE OF PERCY.

As Mr. Fonblanque's sumptuous volumes are likely to become the authority with those seeking information as to the Percy family, it may be of service to draw attention to a few inaccuracies which I have noted in reading that portion of his book which deals with the life of the first Earl of Northumberland, vol. i. chap. iv.

The earl's first wife Margaret was the aunt, not the sister (p. 103), of the Earl of Westmoreland.

Roger, fourth (not fifth, p. 178) Earl of March, was killed in Ireland in 1398, not 1399 (p. 129).

Pieris, who wrote the metrical chronicle, was chaplain to the fifth earl (1489-1527), and could not, therefore, have been contemporary with the first earl (p. 140), who was killed in 1408.

Edmund Mortimer was not "the only son" of Roger, Earl of March (p. 178). He had a brother Roger, whose birth and death are well ascertained. Several writers have confused Edmund, Earl of March, with his uncle Sir Edmund Mortimer, who was captured by the Welsh in 1402; but it does not mend matters to assume that both uncle and nephew were taken prisoners in 1402 (p. 203), and that both fought on the side of the Percies at Shrewsbury (p. 228). It is a little hard on the young earl to call him a "weak, self-indulgent, unambitious boy" (p. 204), when all that we know of him makes the other way.

Thomas, Lord Camoys, died March 28th, 1420. This is the true equivalent of the year 1419 on the brass at Trotton. Mr. Fonblanque reproduces the brass with the inscription (p. 204), but in his pedigree he makes Camoys die in 1421.

On p. 205 the skirmish on Nisbet Moor becomes a "fiercely contested battle," in which the Earl of Northumberland and his son kill "no less than 10,000" Scots. But the total number of Scots engaged was only 400, and the number of killed and prisoners amounted to 240 all told. Neither the Earl of Northumberland nor his son was present at the battle.

The Scottish knight who fought at Homildon was Sir John, not Sir David (p. 207) Swinton; and the esquire who carried the news to the English king was Nicholas Merbury, not Sherebury (p. 207). He was granted his pension from the Exchequer in the usual way, not "by Act of Parliament dated Sept. 25th, 1402," at which date no Parliament was sitting. The esquire who carried the Percies' defiance to the king at the battle of Shrewsbury was Roger Salvayn, not Salome (p. 218); and the negotiator who crossed to the rebel camp was the Abbot of Shrewsbury, not the Bishop of Salisbury (p. 219). Neither Hotspur nor the Earl of Worcester could have signed the Tripartite Convention (p. 213), as it was not drawn up till nearly three years after their death.

On p. 222 is a reference to Walsingham for the statement that the comet that "had appeared in that year" (i. e., 1403) was seen immediately above Hotspur's head on the eve of the battle of Shrewsbury. But both here and in the previous footnote the reference is clearly to 'Eulogium,' iii. 398, and not to Walsingham. No other writer that I have found mentions a comet in 1403. The great comet which all the chronicles record appeared in 1402.

Mr. Fonblanque (p. 226) beheads the Earl of Worcester on the field of battle. The earl was really beheaded two days later in the town of Shrewsbury. In a footnote Mr. Fonblanque says that "no contemporary writer makes any such statement," but he seems to have overlooked the 'Annales,' Walsingham, Otterbourne, and Capgrave. It would be safer to say that no contemporary writer says anything different.

Hotspur's head was fixed on the gates of York,

not Shrewsbury (p. 226), and, so far from there being "no record of his place of burial" (p. 227), it is known that his remains were buried in York Minster to the right of the high altar.

After the battle of Shrewsbury the earl was not "permitted to return to Warkworth" (p. 229), but was imprisoned at Baginton. His possessions were granted to John, the king's son, not brother (p. 237), who was not made Duke of Bedford till the following reign.

Hotspur's son could not have been a fellow student with King James I. at the University of St. Andrews (p. 241), for King James was captured and carried to England in 1406, and the University of St. Andrews was not founded till 1411.

The date of the Earl of Northumberland's death is given in p. 238 as February 17th, 1408, but in the pedigree as March 2nd, 1407. The real date of the battle of Bramham Moor is February 19th, 1408.

Mr. Fonblanque accepts the story of the Bishop of Carlisle's defence of Richard II. (p. 191), though it was given up more than a century ago as soon as systematic inquiry was brought to bear upon it; and he still seems to believe (p. 227) that Owen Glendower watched the battle of Shrewsbury from an oak, though he was a hundred miles away in Carmarthenshire when the battle was being fought.

There is at times a bewildering obscurity about Mr. Fonblanque's methods of reference, e. g., at p. 208 "Records in the Tower" is needlessly enigmatic when it seems to be only a reference to an extract from a Patent Roll printed in Rymer. The 'Chronicle of the Betrayal of Richard' is referred to as "MS. Ambassadors" (pp. 183, 185, 186, 190), though it was printed years ago by the English Historical Society; and Creton appears as "De La Marque's metrical chronicle" (p. 188), in spite of the detection of Strutt's mistake in a foot-note on p. 179. "Le Neve's MS. Penes, T. Astle, Arm. fol. 15" (p. 125), which may perhaps be found somewhere in the 'Antiquarian Repertory,' is doubly teasing when referred to abruptly as "Le Neve's MS. Penes" (p. 126). J. HAMILTON WYLIE.

#### MR. M. F. TUPPER, F.R.S.

MR. TUPPER, who died last week at the age of seventy-nine, had outlived the great popularity that he once possessed. He was an amiable, well-meaning little man; and though he wrote a satire upon them, he bore with much good temper the derision of the critics, who too often went much out of their way to express their contempt for him. For many years he lived prosperously and happily at Albury (where Hawthorne visited him and left rather an ill-natured picture of his host in his note-books); but, unfortunately, he met with reverses, and when the sale of his book fell off he found himself in difficulties which were to some extent relieved by the grant of a pension in 1873. His vanity was altogether kindly and harmless, and a good many stories were current about it. He was accused of entering the book-shops in any town he visited, glancing round the shelves till his eye lighted on his "chief authorial work," remarking, "Ah, I see you have my book," and then informing the bookseller that he had the honour of being addressed by the author of 'Proverbial Philosophy.' But it was no wonder he took himself seriously. He really received a great deal of genuine admiration from a very large number of people, and his book gave pleasure to millions of readers, and, at any rate, did them no harm.

#### 'HOW TO CATALOGUE A LIBRARY.'

It is your reviewer who has fallen into a rather serious blunder by confusing the Rev. H. H. Baber, a former Keeper of the Printed Books in the British Museum, with the Rev. G. E. Biber, LL.D., a reader in the Museum who was examined before the Commission of

1847-49. This being so, it does not seem unreasonable that I should make a distinction between the two in the index to my book.

HENRY B. WHEATLEY.

#### MOXON'S 'ENGLISHMAN'S MAGAZINE' AND 'REFLECTOR.'

THE first number of the *Englishman's Magazine*, sets of which have become unaccountably scarce, appeared in April, 1831. It was published by Hurst, Chance & Co., and had a brown wrapper like *Blackwood's*, adorned, like it, by a portrait. But the portrait was less grim than George Buchanan's, a smiling effigy of Daniel Defoe in a full-bottomed wig. The first article explains 'Our Principles,' and is remarkable, even among prospectuses, for riotous optimism:

"Without attempting an ungracious sarcasm at the expense of our precursors in the field of periodical literature, we state our unhesitating conviction, that so far as we are concerned, the field in question is as naked of competitors as is the great African desert of the symbols of civilized life, or as are the *perierania* of certain Right Honourables of the elements of rational cogitation. We put it to the reader whether any of the motley Children of the Month resemble us in the following important particulars—points which we regard as the pledges of a lofty, irreproachable and unapproachable triumph. In the first place we are as UNTRAMMELED AS THE WINDS."

and so on for three windy pages. No editor, "not even the youngest," could have been expected to live up to that, and it is not surprising to find the contents of the four numbers he put out mere average padding, such as was the magazine padding of the day. Nothing of it all survives in any degree save Inglis's 'Recent Rambles in the Footsteps of Don Quixote,' and a paper on Pym by John Forster, the first fruits of his studies on the history of the Commonwealth. Then the *Englishman's Magazine* passed into the hands of Moxon, and the August number, his first, began with a blatant and broken-winded set of verses headed, 'The First of August—A Proclamatory Sonnet,' and signed "Daniel Rex"—in the style then common with *Blackwood* and *Fraser*. But the 'Table of Contents' was more promising, for it included three items by Charles Lamb, his address 'To the Shade of Elliston,' 'Ellistoniana,' and 'Hercules Pacificatus'; also, Thomas Hood's lines on the death of his sister ("We watch'd her breathing thro' the night"), one of his finest poems, but known nowadays, I fear, to the general reader only in the audaciously mutilated version printed in the 'Golden Treasury.' Besides these we find a "Sonnet by Alfred Tennyson," which has been reprinted only, I think, in *Friendship's Offering* for 1833. It begins:—

Check every outflash, every ruder rally  
Of thought and speech,

and is in his earliest manner. More interesting, perhaps, is an anonymous paper 'On some of the Characteristics of Modern Poetry, and on the Lyrical Poems of Alfred Tennyson.' It was the work of Arthur Hallam, and an extract, amounting to about the half, was given in his 'Remains,' privately printed in 1834, and published in 1863. The portions omitted were the opening passage, containing a diatribe on Robert Montgomery and a defence of Wordsworth, and the detailed criticism (enthusiastic yet discriminating), mainly of the 'Arabian Nights,' 'Oriana,' and 'Adeline.' Of the first named Hallam writes:—

"In the eighth stanza we doubt the propriety of using the bold compound 'black-green,' at least in such close vicinity to 'gold-green'; nor is it perfectly clear by the term, although indicated by the context, that 'diamond plots' relates to shape rather than colour. We are perhaps very stupid, but 'vivid stars unrayed' does not convey to us a very precise notion. 'Rosaries of scented thorn' in the tenth stanza, is, we believe, an entirely unauthorized use of the word. Would our author translate 'biferque rosaria Pæsti'; 'And rosaries of Pastum twice in bloom'? To the beautiful thirteenth stanza we are sorry to find any objection; but even the bewitching loveliness of that 'Persian girl' shall not prevent our performing the rigid duty we have

undertaken, and we must hint to Mr. Teunyson that 'redolent' is no synonyme for 'fragrant.' 'Bees may be redolent of honey.....'

and the point is argued at length; but, as the latest text of the poem shows, to no effect, for still the Persian girl's "brow of pearl" is "tressed with redolent ebony." And still, too, the "thick rosaries of scented thorn" bloom in Haroun's garden—fadeless as Keats's happy boughs "that cannot shed their leaves, nor ever bid the spring adieu." But when the poem was reprinted in 1842, Hallam's other hints were taken: "black-green" became "black"; the question regarding the "diamond plots" was settled by reading "of dark and bright" instead of the original "of saffron light"; and the "vivid stars" became "inlaid" instead of "unrayed." "Ade-line" is the critic's favourite among his friend's ladies. After quoting the poem at length, he exclaims:—

"Is not this beautiful? When this Poet dies, will not the Graces and the Loves mourn over him 'fortunatque favilla nascuntur violæ'?"

It was the critic who died first, and "this Poet" who mourned—

'Tis well; 'tis something; we may stand  
Where he in English earth is laid,  
And from his ashes may be made  
The violets of his native land.

The same number has a poem by Hallam, which is not among those selected for the 'Remains.' It is not very good, but it may be worth while to quote a few lines:—

I see her now, an elfin shape,  
That makes the air seem full of light,  
And brings in thoughts of pleasant might  
About fair serpent forms, that leap  
Among the flowers in warm Brazil,  
And now at every move we feel  
There is new beauty, and a birth  
Of something glorious to the earth.

Her face is almost given to smiles,  
Almost given up to happy laughter,  
But look ye near, and mark the whites  
An under-glance out-stealing after;  
The sweetest glance I ever saw;  
Yet terrible for the inward law  
Which it reveals, the maiden power,  
The thoughts that breathe a pure heart-air  
Nor ever shall in any hour  
Forth to the garish day-light fare.

Hallam's essay 'On some of the Characteristics of Modern Poetry' contains some remarks on Leigh Hunt's relations to Shelley and Keats which drew from Hunt an interesting rejoinder. It appeared in the *Tatler* (August 1st, 1831), but as that periodical is nearly as scarce as the *Englishman's Magazine*, it is probably known to few, though Mr. Gosse quoted it in his interesting lecture on Hunt at the Royal Institution last year. Hallam speaks of Hunt as having been the *caposetta* of the so-called "Cockney School," one "who did little more than point the way, and was diverted from his aim by a thousand personal predilections and political habits of thought."

"It is neither pleasant nor profitable," replied Hunt, "to be put in juxta-position with eminent men in whose department one does not claim to be found, and then dismissed as not belonging to it." He goes on to point out that he had no political habits of thought—only sympathies with humanity directed into politics by accident—that he never even attempted to set up any kind of "school"—he had only much personal affection for Shelley and Keats.

"There was scarcely anything in common with any one of us, but our affections, our zeal for mankind, and our love of the old poets. Mr. Shelley was a Platonic Philosopher of the acutest and loftiest kind, poetizing. He came out of the school (if the word must be used) of Plato and Æschylus. Mr. Keats was a poet of the school of Spenser and Milton;—places, indeed, which the third person in question recommended and delighted in, but not in which he had treasured a hopeless attempt at success. That person (if he may be allowed in self-defence to characterize himself at all as a writer of verse) came out of the lower forms of the narrative schools of poetry, of which perhaps he might be called a runaway disciple, sentimentalized—to move a tear with a verse is the highest poetical triumph he can boast of. Generally speaking, he is something between poetry and prose, a compound of the love and wit of nature."

Surely a wonderfully fair self-estimate by a man who is much more interesting for what he was than for what he wrote.

A notice at the end of this July number, with which vol. i. closes, informs the "gentle reader" that the editor is proud of having introduced to him once again,

"in all the subtle playfulness of his delicate fancy, thy own, 'incomparable Elia,' one who, eschewing foolish periodicals, cleaveth to the *Englishman*, whose pages in the succeeding months he promiseth to grace with a series of Essays under the quaint appellation of 'Peter's Net.'"

There accordingly appeared in the September number, under that heading, Lamb's 'Recollections of a late Academician,' and in the following one, as No. 2, 'On the Total Defect of the Faculty of Imagination, observable in the Works of Modern British Artists'; reprinted in the 'Last Essays of Elia' under the more appropriate heading of 'Newspapers Thirty-five Years Ago.' There was a reason for the first title which I shall consider later on. Lamb also contributed his 'Lines suggested by a Sight of Waltham Cross'—a version greatly altered from the original which he composed and sent to Bernard Barton in November, 1827 (Ainger's 'Letters of Lamb,' ii. 190). And he contributes to the same number that review of 'Vincent Bourne's Latin Poems' noticed in the *Athenæum* for the 3rd of August last.

There is little else worth noticing in the remainder of the *Englishman's Magazine*, save, perhaps, a paper on Sir John Eliot by John Forster in August. Its career came to an end with the October number, but not before a struggle had been made to keep it going—witness this advertisement, which appeared in the *Athenæum*, and also in the *Literary Gazette*, for October 1st, 1831:—

"*Englishman's Magazine*.—Wanted, two Shareholders for the above popular and patriotic Periodical. For particulars, apply to E. Moxon, 64, New Bond Street."

There was evidently no satisfactory response to the appeal, and the magazine died silently, for no November number came out. The stoppage was a sudden resolve, for we read in a letter of Charles Lamb to Moxon, dated October 24th, 1831 (Ainger's 'Letters of Lamb,' ii. 273), written in reply to one announcing the abandonment of the *Englishman*, that Lamb had been preparing a continuation of his articles on artists.

"Will it please or plague you to say that when your parcel came I damn'd it? for my pen was warming in my hand at a ludicrous description of a Landscape of an R.A. which I calculated on sending you to-morrow, the last day you gave me. Now any one calling in, or a letter coming, puts an end to my writing for the day.....so you see I had not quitted the ship while a plank was remaining."

But the foundering of this ship did not deter Moxon from putting another on the stocks about a year later. In the biographical sketch of John Forster, which Prof. Henry Morley prefixed to the official handbook of the Forster Collection at South Kensington Museum, it is stated that

"in December, 1832, John Forster was answerable for the venture of a series of weekly essays called the *Reflector*. Only a few numbers of the *Reflector* made their appearance. Charles Lamb .....was among those who wrote for it" (p. 60).

That the venture was Moxon's is clear from a letter of Lamb to Moxon in the Forster Collection, printed in Mr. Hazlitt's edition of 'The Letters of Charles Lamb' (Bell, 1886, ii. 393):

"I am very sorry the poor *Reflector* is abortive. 'Twas a child of great promise for its weeks. But if the chances are so much against it, withdraw immediately. It is idle up-hill waste of money to send another stamp upon it."

Mr. Hazlitt says that round the seal Lamb has written "Obit Edwardus Reflector Armiger, 31 dec' 1832 natus tres hebdomadas. Pax animæ ejus." For proof that Lamb was a contributor, we have in Forster's Collection the wrapper (only) of a letter in his hand which he had written on the 23rd of December, 1832,

addressed to the editor of the *Reflector*, care of Bradbury & Evans, 14, Bouverie Street.

But the *Reflector*, for all that I can find, has utterly disappeared. There is no copy in the British Museum or in the Forster Collection—the two most likely places. But there can be no doubt that it was for the *Reflector* that Lamb wrote the papers which were printed in the *Athenæum* in 1833 (Jan. 12th, 19th, and 26th, and Feb. 2nd) under the title of "'On the Total Defect of the Quality of Imagination, observable in the Works of Modern British Artists,' by the author of Essays signed 'Elia,'" and which were introduced by the following editorial note:

"This Series of Papers was intended for a new periodical, which has been suddenly discontinued. The distinguished writer having kindly offered them to the *Athenæum*, we think it advisable to perfect the Series by this reprint; and from the very limited sale of the work in which it originally appeared, it is not likely to have been read by one in a thousand of our subscribers."

The title given to the papers begun in the *Englishman* shows that Lamb's single purpose was to compose the set which really began a year after in the *Reflector*, and were only completed in the *Athenæum*, but the writing of the name of Daniel Stuart in the first sentence revived old newspaper associations, and the pen was characteristically led on by these until no room was left for pictures. It would have been easy to have fitted a title to the contents of the article; but, as Lamb wrote to Moxon regarding his anecdotes of Elliston and George Dawe, "what does Elia (or Peter) care for" titles? But a fitting one, 'Newspapers Thirty-five Years Ago,' was given to the paper when reprinted in 'The Last Essays of Elia,' and the inordinate length of the other was then improved into 'Barrenness of the Imaginative Faculty in the Productions of Modern Art.'

Who knows what other gems may lie buried in the three vanished numbers of the *Reflector*? for doubtless Moxon gave it a start with his best hands. A vigorous search, say in the archives of Messrs. Bradbury & Evans's successors, might unearth a set. J. D. C.

### Literary Gossip.

THE great bulk of the new material in Mr. Buxton Forman's reissue of his complete edition of Keats, referred to by us last week, is derived from the autograph and other manuscript sources which came into the hands of Mr. Sidney Colvin during his preparation, first, of the life of the poet for the series of "English Men of Letters," and secondly, of the edition of the letters to his family and friends which he has now just completed for the press, and which will shortly be issued by Messrs. Macmillan. This material was placed by Mr. Colvin at the disposal of Mr. Buxton Forman, who in return has allowed him the use, from his own edition, of the delightful series of letters addressed by Keats to his sister. Mr. Colvin's edition will be uniform with that of Lamb's letters by Canon Ainger, and in addition to a greatly augmented and completely revised text will have this difference from all former editions—that Keats's frequent quotations made to his correspondents from his own poetical works in progress will be given in full where they occur instead of being merely indicated by their first line.

'A SOUTHERN PLANTER,' by Mrs. Smedes, the little volume reviewed by Mr. Gladstone in the *Nineteenth Century*, will be published by Mr. Murray next week.

At the meeting of the Committee of the Pipe Roll Society held at Rolls House on



the 29th ult., Mr. Maxwell Lyte, C.B., in the chair, Mr. J. J. Cartwright, Secretary of the Public Record Office, was elected to the post of honorary treasurer, held by the late Mr. Walford Selby. The consideration of the question of appointing a secretary and editor was postponed until the next meeting, when a statement of the financial position of the Society will be laid before the Committee. In the mean time Mr. C. T. Martin will continue to act as honorary secretary.

THE first volume of the 'Proceedings and Ordinances of the Privy Council of England,' edited by Mr. John R. Dasent, of the Education Department, under the direction of the Master of the Rolls, is nearly ready for publication. It will be in direct succession to the seventh volume of Sir Harris Nicolas's 'Acts of the Privy Council,' issued by the Record Commission in 1837. The period covered by the volume extends from August 10th, 1540, to July 22nd, 1543. The Treasury has shown a wise liberality in sanctioning the expenditure necessary to carry out this important historical work.

MR. RUTTON, who compiled the pedigrees of the Veres and other great families for Mr. Loftie's 'Kensington,' is about to print a couple of hundred numbered copies of an account of the three junior branches of the Wentworth family—those, namely, of Net-lestead, Gosfield, and Lillingstone Lovell. The Lady Wentworth who won Monmouth's heart was the representative of the Nettlestead family. One of the Lillingstone family defied Queen Elizabeth and died in the Tower in consequence, though he was nearly related to Walsingham. From the junior Wentworths a good many well-known people are descended, as, for instance, Sir Charles Dilke, Lady Anne Blunt, Mr. Loftie, and Mr. Rutton himself.

PROF. RHYS and Mr. J. Morris Jones, Welsh lecturer at Bangor College, are editing for the "Anecdota Oxoniensia" series of the Clarendon Press a Welsh MS. called 'Llyfr yr Ancr'—the 'Anchorite's Book'—now in the possession of Jesus College, Oxford. It contains lives of Welsh saints, and a number of theological treatises mostly translated from Latin, the originals of which will be printed in smaller type.

MR. GEORGE ALLEN, of Orpington, will publish early in the new year a cheap edition of Mr. Ruskin's 'Seven Lamps of Architecture.' The size will be post octavo, and 250 copies will be issued on hand-made paper with plates on India paper.

SOME of the friends of the late Dr. Hatch propose to commemorate his services to learning by raising a fund of which a small part would be applied to the erection of a tablet or other simple monument, and the remainder handed over to trustees for the benefit of Dr. Hatch's widow and family. On the committee which has provisionally been formed we find the names of the heads of Balliol, Corpus, Oriel, Exeter, and St. Mary Hall, of the canons Drs. Ince, Driver, Paget, and Cheyne, and of the Rev. Drs. Sanday and Fairbairn, of Oxford; the Rev. Drs. Westcott, Hort, Lumby, Creighton, and Moulton, of Cambridge; and the Rev. Dr. Milligan, of Aberdeen. We are sure that

eminent foreign professors, such as Drs. Harnack, Lipsius, and others, will be found on a subsequent list. Subscriptions will be received by the Principal of St. Mary Hall, treasurer, and Prof. Sanday, secretary, Oxford.

DR. MOORE, of St. Edmund's Hall, Oxford, is bringing out a little book on the 'Early Biographers of Dante.' One course of his Barlow Lectures at University College dealt with the subject.

MESSRS. TILLOTSON & SON, of Bolton, announce stories specially commissioned by them from the pens of the Marquis of Lorne, Mr. Thomas Hardy, Mr. W. Black, Mr. G. R. Sims, Mr. G. M. Fenn, Mr. F. C. Philips, Mrs. Oliphant, and other well-known writers. Lord Lorne's 'Love and Peril' we mentioned last week. Mr. T. Hardy's work deals with the time of George III., the title being 'The Melancholy Hussar.' Mr. Black's serial will be published in the second half of next year. The contribution by Mr. Sims consists of a series of short tales, to appear under the title 'Dramas of Life.' Messrs. Tillotson will also publish weekly short tales by well-known novelists.

TO-MORROW (Sunday) will be the centenary of the birth of Mr. C. W. Dilke, the real founder of the *Athenæum*, and for several years its editor.

YET another new paper, this time a ladies' paper and illustrated, will appear early in February.

THE Rev. P. Hay Hunter—the author of 'The Story of Daniel,' a volume which has reached a third edition, besides several other works—has in the press the first volume of a work 'After the Exile,' treating of Jewish history and literature during the century following the Babylonish captivity.

THE Rev. Dr. Driver, whose notes on Samuel are nearly ready for publication, is preparing an introduction to the study of the Old Testament. Such a handbook from a competent hand is much wanted for English students.

FOR the millenary of the famous Jewish theologian and grammarian R. Saadiah Gaon of the Fayyoom, born 892 A.D., M. J. Derenbourg, member of the French Institute, proposes to publish, together with Dr. Harkavy, of the St. Petersburg Imperial Library, and other *savants*, Saadiah's unpublished works, which are mostly written in Arabic with Hebrew characters. The MSS. containing them are to be found in St. Petersburg, London (British Museum), and Oxford. Saadiah, from his knowledge of the philosophy of the time and from his rational exegesis, was able to uphold Rabbinical Judaism against the powerful Karaitic sect. He therefore deserves the monument proposed to be erected to him by the veteran French scholar. The MSS. exist, contributors are willing to work, but no publisher comes forward to risk his money upon a literary enterprise which appeals to a limited circle. We hope, therefore, that the rich Jews will largely and effectively reply to the appeal which will be made to them by M. Derenbourg.

THE deaths are announced of Sir Percy Shelley, the son of Shelley and Mary Godwin; of Karl Müller, the editor of *Ausland*,

and the author of a number of novels, works on natural history, and books for children; and of the Marquis de Queux de Saint-Hilaire, a pupil of M. Paulin Paris, and editor of the 'Livre des Cent Ballades,' and 'Fables du très ancien Esope, mises en rithmes françaises par Gilles Corrozet.' He was a great student of modern Greek, and published a good deal in the *Annuaire* of the French Hellenic Society, while in the *Revue Bleue* he wrote a number of articles on modern Greek literature, and printed translations of modern Greek authors.

M. STEFÁNSSON writes from Copenhagen under the date November 22nd:—

"I beg to point out that the reviewer of Mr. Du Chaillu's 'Viking Age' in the *Athenæum* of the 16th inst. is entirely mistaken in asserting that I have rendered *Uppsalaöldi* by 'the Uppsalawealth.' The 'Uppsalarwealth' in vol. i. p. 64 of this book is a rendering of *Uppsala auðr* in the Icelandic original ('Heimskringla,' Unger's edition, p. 11). The reviewer claims to have compared some of the translated passages with the originals, and praises the fidelity of the translation, but in this case, at least, he cannot have gone to the original."

We have to confess to an indubitable blunder.

A CAST of the bust of Thomas De Quincey in the possession of Mr. Findlay of the *Scotsman* newspaper has been presented by that gentleman to the Manchester Grammar School, where the Opium-Eater was a scholar.

WE understand that a committee of Goethe-worshippers has been formed at New York for the purpose of erecting a colossal statue to the memory of the poet. The pedestal on which the monument will rest is to contain groups representing Faust and Marguerite, Iphigenia and Orestes, Hermann and Dorothea, and Mignon and the Harper. The execution of the statue, which will cost about thirty thousand dollars, is said to have been entrusted to the sculptor Mr. Henry Baerer.

SEVERAL important manuscripts showing Kant's struggle with the royal censor at Berlin in 1792 have recently been discovered in the University Library of Rostock. Prof. Dilthey has undertaken the editorship of the papers.

A SENSATIONAL quarrel is raging in Germany. One Franz Hedrich has published a pamphlet under the title of 'Alfred Meissner—Franz Hedrich,' in which he tries to prove, by what seems to be authentic documentary evidence, that *he* was the actual author of the novels issued under the name of Alfred Meissner. He shared the profits with the reputed author, but the latter earned all the credit, and when Herr Hedrich claimed his share of immortality, a breach occurred between the *littérateur* and his "ghost." The most curious feature in this mysterious affair is the fact that the pamphlet in question is issued by the firm which published Meissner's novels. The latter, who was very popular in Germany, was a native of Bohemia.

A REPLY has been published by Meissner's brother-in-law, who shows from letters and conversations of the deceased writer that he was by no means guilty of the wholesale plagiarism laid to his charge. Meissner lent his name to a novel written by Hedrich, the friend of his youth, simply in



order to oblige the latter. "It is bad," Meissner exclaimed in reference to that transaction, "when one makes the devil's acquaintance in one's youth," which, after all, is only a paraphrase of the saying Schiller puts in the mouth of Wallenstein, "Verflucht wer mit dem Teufel spielt."

THE only Parliamentary Papers this week are Merchant Shipping, Report on Colour Tests by the Board of Trade (3d.); and Public Health, Scotland, Report for 1888-1889, Forty-fourth Annual (1s. 3d.).

## SCIENCE

*Babbage's Calculating Engines: a Collection of Papers relating to Them, their History and Construction.* (Spon.)

WE are indebted for this valuable volume to Mr. Babbage's son, General Babbage, to whom his father in his will left his calculating machines and all belonging to them. He informs us in his preface that his object has been to bring together the information scattered in various places regarding these machines, and to make it available for those interested in the subject. A very systematic arrangement under such circumstances was not easy, and the book is unavoidably somewhat deficient in this respect; but a good table of contents and numerous references go far to make up the defect.

There are few, indeed, who have not heard or read something about Mr. Babbage's wonderful machines, but many misapprehensions prevail as to their real history. This, on the authority of the book before us, may be sketched briefly as follows. In 1823 Mr. Babbage, at the request of the Government, undertook to superintend the construction of an engine for calculating and printing tables by means of *differences*. To this task he devoted his whole time and energies for many years, refusing in the mean time other sources of profitable occupation, amongst which was an office of about 2,500*l.* a year. The undertaking, however, proved much more costly than Mr. Babbage had anticipated, the amount, while the machine was still unfinished, reaching the high figure of 17,000*l.* This sum was expended solely on the materials and in payment of the workmen—not one shilling of it was received by the inventor: a fact admitted by Sir Robert Peel in the House of Commons in March, 1843. In 1833 the construction of this engine was suspended through dissatisfaction with the workmen. The interruption, which, it was hoped, would be only temporary, lasted, and meanwhile Mr. Babbage, in his enforced idleness, discovered the principle of a new calculator of much greater power and wider application, which he called the "analytical engine." Mr. Babbage communicated this discovery to the Government, leaving it to decide whether the unfinished engine should be completed, or whether it would throw it altogether aside, and commission him to superintend the construction of his new or "analytical engine." Here some misunderstandings seem to have arisen which it is not easy fully to unravel. Matters dragged on; several changes of government took place, and year after year the inventor's hopes were deferred. At last Sir Robert

Peel and the Chancellor of the Exchequer, Mr. Goulburn, wrote to Mr. Babbage that they had reluctantly come to the decision not to complete the "difference engine" on account of the probable expense; and they concluded by expressing a hope that by the Government placing the machine as already constructed entirely at his own disposal it might in some degree assist him in his future exertions in the cause of science. Mr. Babbage acknowledged the receipt of this letter, thanking the Government for its offer, but under the circumstances declining to accept it. Thus finally terminated an engagement which had existed nearly twenty years.

In 1852 Mr. Babbage, acting on the advice of the Earl of Rosse, President of the Royal Society, addressed a letter to the Prime Minister, Lord Derby, offering to superintend the construction of a new "difference engine" for the Government, which he represented as "an instrument of greater power as well as of greater simplicity than that formerly commenced." The Prime Minister consulted his Chancellor of the Exchequer, Mr. Disraeli, who gave it as his opinion that

"Mr. Babbage's projects appear to be so indefinitely expensive, the ultimate success so problematical, and the expenditure certainly so large and so utterly incapable of being calculated, that the Government would not be justified in taking upon itself any further liability."

Commenting upon this decision, which was founded upon the three objections that (1) the project seemed indefinitely expensive, (2) the ultimate success problematical, and (3) the expenditure utterly incapable of being calculated, Mr. Babbage said:—

"With regard to the 'indefinite expense,' Lord Rosse had proposed to refer this question to the President of the Institution of Civil Engineers, who would have given his opinion after a careful examination of the drawings and notations. These had not been seen by the Chancellor of the Exchequer, and, if seen by him, would not have been comprehended. The objection that its success was 'problematical' may refer either to its mechanical construction or to its mathematical principles. Who, possessing one grain of common sense, could look upon the unrivalled workmanship of the then existing portion of the Difference Engine No. 1, and doubt whether a simplified form of the same engine could be constructed? As to any doubt of its mathematical principles, this was excusable in the Chancellor of the Exchequer, who was himself too practically acquainted with the fallibility of his own figures, over which the severe duties of his office had stultified his brilliant imagination. Far other figures are dear to him—those of speech, in which it cannot be denied he is indeed pre-eminent.....As to the impossibility of ascertaining the expenditure, this merges into the first objection; but a poetical brain must be pardoned when it repeats or amplifies. I will recall to the ex-Chancellor of the Exchequer what Lord Rosse really proposed, namely, that the Government should take the opinion of the President of the Institution of Civil Engineers upon the question, whether a contract could be made for constructing the difference engine, and, if so, for what sum. But this very plan proposed by Lord Rosse and refused by Lord Derby, for the construction of the *English* difference engine, was adopted some few years after by another administration for the *Swedish* difference engine. Messrs. Donkin, the eminent engineers, made an *estimate*, and a contract was in consequence executed to construct for Government a facsimile of the *Swedish*

difference engine, which is now in use in the department of the Registrar-General at Somerset House. There were far greater difficulties in the production of that machine than in the one the drawings of which I had offered to the Government.....If the Chancellor of the Exchequer had read my letter to Lord Derby he would have found the opinion of the Committee of the Royal Society expressed in these words: 'They consider the former [the abstract mathematical principle] as not only sufficiently clear in itself, but as already admitted and acted on by the Council in their former proceedings. The latter [its public utility] they consider as obvious to every one who considers the immense advantage of accurate numerical tables in all matters of calculation, especially in those which relate to astronomy and navigation.'—Report of the Royal Society, Feb. 12th, 1829."

The inventor of the Swedish machine alluded to by Mr. Babbage in the preceding extract was M. Scheutz, a printer of Stockholm, whose attention had been drawn to the subject by reading an article on Babbage's difference engine in the *Edinburgh Review*. When he brought his invention to England he expected to encounter jealousy and opposition from Babbage, and was, therefore, agreeably surprised to receive from him, on the contrary, warm encouragement and generous assistance. After indicating, in the *Proceedings of Civil Engineers*, May, 1856, the points of resemblance and the points of difference between his own machine and that of the Swede, Babbage said, speaking of the latter:—

"He has always avowed, in the most open and honourable manner, the origin of his idea; but his finished work contains proofs of great originality, and shows that little beyond the principle could have been borrowed from my previous work."

Mr. Babbage spent altogether upon his machines and on scientific works connected with them upwards of 20,000*l.* out of his own fortune. In the midst of difficulties which arose while he was carrying on costly experiments with a view to the construction of his "analytical machine" he consulted his aged mother. Her reply is touching. "My dear son," she said,

"you have advanced far in the accomplishment of a great object, which is worthy of your ambition. You are capable of completing it. My advice is—pursue it, even if it should oblige you to live on bread and cheese."

This advice stimulated the flagging perseverance of the despondent inventor, and improvements and simplifications succeeded each other rapidly, till at last the machine attained a perfection which would be incredible if we had not irrefragable evidence in support of it. The main principle is identical with that of the Jacquard loom, which, as is well known, can by means of pricked pasteboard cards weave upon its produce any shape or pattern that the ingenuity of man may devise. The following words of the inventor will give some idea of the marvellous powers of his analytical engine:—

"I explained [in answer to inquiries from Prof. MacCullagh] that the tables to be used must, of course, be computed and punched on cards by the machine, in which case they would undoubtedly be correct. I then added that when the machine wanted a tabular number, say the logarithm of a given number, it would ring a bell and then stop itself. On this, the attendant would look at a certain part of the

machine, and find that it wanted the logarithm of a given number, say of 2303. The attendant would then go to the drawer containing the pasteboard cards representing its table of logarithms. From amongst these he would take the required logarithm card, and place it in the machine. Upon this the engine would first ascertain whether the assistant had or had not given it the correct logarithm of the number; if so, it would use it and continue its work. But if the engine found the attendant had given it a wrong logarithm, it would then ring a louder bell, and stop itself. On the attendant again examining the engine, he would observe the words 'wrong tabular number,' and then discover that he really had given the wrong logarithm, and of course he would have to replace by the right one."

It is true that the preceding words refer to a theoretical machine, whose full capabilities have not yet been put to the proof by actual experiment; but those who may feel sceptical as to the results predicted by its inventor should read the report of the committee of eminent men appointed to examine the subject, and printed in the *Proceedings of the British Association*, 1878. They should also consult the paper read by Major-General H. P. Babbage at the meeting of the same Association at Bath last year (September 12th, 1888), and printed, along with the report just spoken of, in the volume to which we now invite our readers' attention. Should any one feel tempted to study the matter with a view to practical realization of Mr. Babbage's project, he will find much to help him in the book in the way of drawings and explanations.

#### PROF. McNAB.

PROF. W. RAMSAY McNAB, whose death on Tuesday morning is announced from Dublin, came of a botanical stock, both his father and his grandfather having been curators of the Royal Botanic Garden, Edinburgh, and men of mark in their day. William Ramsay McNab was educated for the medical profession, and took his degree at Edinburgh, after which he studied in Berlin, attending, among others, the botanical lectures of Alexander Braun and of Karl Koch. On his return to this country McNab was attached for a short time as a junior medical officer to a large lunatic asylum at Dumfries. His ruling passion, however, was for botanical study, and he soon found him occupying the post of Professor of Natural History at the Royal Agricultural College at Cirencester. Thence he proceeded to Dublin, where, for several years, he was one of the professorial staff of the Science and Art Department in that city, and latterly held in addition the post of Scientific Director of the gardens at Glasnevin.

Dr. McNab's time was largely occupied with teaching and with administrative work, but he is known to botanists as the author of some small text-books, the first, if we mistake not, in which the teachings of Sachs were made accessible in a convenient form to English botanists. In addition, Prof. McNab contributed original papers on the absorption and diffusion of liquids in plants, on the histology of the Coniferae, and on various other points of vegetable anatomy and physiology.

#### ASTRONOMICAL NOTES.

VENUS is now only visible for a short time before sunrise, and Jupiter for about two hours after sunset; by the end of the year both planets will have ceased to be visible at all. Mars throughout the month will be in the constellation Virgo, rising between one and two o'clock in the morning; on the 15th he will be about 4° due north of Spica. Saturn is nearly stationary in

Leo, and rises about ten o'clock in the evening, a little earlier each night.

On the 22nd inst. (the day after the winter solstice) the sun, for the second time this year (the first was on New Year's Day), will be totally eclipsed, and parties, both English and American, have been organized for its observation. The central line passes from the West Indian islands and the adjacent coast of South America across the Atlantic Ocean, and those parts of the continent of Africa which are a little to the south of the equator; the duration of totality will be greater on the coast of Benguela than at any other place on land, amounting there to about three and a quarter minutes, but over the ocean, a few hundred miles to the south of Ascension Island, it will exceed this by about a minute. The Navy Department in Washington are sending out a large party, under Prof. D. P. Todd, to observe the eclipse at Muxima, in Angola, about a hundred miles up the Quanza river. Mr. Albert Taylor, who has been lately working at Mr. Common's observatory at Ealing, is on a voyage to Loanda, en route for a station about sixty miles to the south of it; and the Rev. S. J. Perry, of Stonyhurst, is on his way to the West Indies for a similar purpose.

The United States expedition to West Africa, under Prof. Todd, to observe the total eclipse, has issued its first bulletin. M. H. Chatelain is attached to the expedition for philological inquiries.

The comet (*f*, 1889) which was discovered by Prof. Swift at the Warner Observatory, Rochester, N.Y., on the evening of the 17th ult., was observed at Padua on the 19th and at Vienna and Palermo on the 20th. The elements of its orbit have been calculated by Dr. Zelbr, of the Imperial Observatory, Vienna, who finds that the perihelion passage will take place next week at the distance from the sun of 1.19 in terms of the earth's mean distance, and that the plane of the orbit is inclined at an angle of 7° 14' to that of the ecliptic. The comet's distance from the earth is now about 0.45 on the above scale and still diminishing, so that its brightness is slowly increasing, and is now about 1.30 what it was at the time of discovery. The statement that it was then circumpolar arose from a confusion in the first telegraphic announcement between declination and polar distance; the comet is within the square of Pegasus, moving in a north-easterly direction, being to-night (December 7th) very near the sixth-magnitude star  $\phi$  Pegasi. M. Bigourdan thus describes its appearance as seen at the Paris Observatory on the 21st ult.: "La comète est une nébulosité très faible (13.4 environ) à peu près ronde, 50" environ de diamètre, sans condensation marquée. On soupçonne dans son étendue un ou peut-être plusieurs points stellaires qui sont à l'extrême limite de visibilité."

Mr. S. C. Chandler has published (*Astronomical Journal*, No. 204) a new determination of the orbit of Brooks's comet (*d*, 1889), which gives the period 7.04 years. The aphelion distance is 5.40, only 0.05 smaller than that of Jupiter; and when the comet and planet make a near approach to each other, their mutual distance, owing to their similar orbital velocities and the small mutual inclination of their orbits (which does not exceed 3°), remains comparatively very small during several months. Such an approach occurred in the middle of May, 1886, when the distance did not exceed 0.1 from the end of March until the middle of July, and it is probable that the character of the comet's orbit was radically changed by this near appulse.

The sixth volume of the *Publications of the Astrophysical Observatory at Potsdam* has recently appeared. Besides the results of a determination of the latitude of the observatory by Dr. P. Kempf, and a series of meteorological observations from 1884 to 1887, it contains the details of Dr. Wilsing's determination of the

density of the earth, made in 1886 and 1887 with an apparatus similar in principle to the torsion balance, but in which the bar carrying the balls to be attracted was vertical, and turned on knife edges very near its centre of gravity. The final result of two elaborate and careful series of observations gave for the mean density of the earth compared with that of water the value  $5.579 \pm 0.012$ . It will be remembered that that obtained by Mr. Baily with his torsion balance in 1842 amounted to 5.66, and Reich by a similar method, applied in 1852, obtained 5.58, so that this value would seem to be in all probability very near the truth.

#### GEOGRAPHICAL NOTES.

DEFINITE arrangements have not yet been made for the reception of Mr. Stanley on his return; but it is probable that the first ceremony of welcome will be a banquet given in his honour by the Emin Pasha Relief Committee and the Royal Geographical Society.

*Africa south of the Equator, showing Existing Boundary Treaties* (sic), by George Cawston (Stanford), is a serviceable sketch, but must not be implicitly trusted. Upon the whole, the author has done full justice to his own countrymen, although he has surrendered Wanga to the Germans and ignored recent British acquisitions beyond the Tana river; but he has been unjust to the Portuguese, for Zumbo and Manica are undoubtedly Portuguese possessions.

A new and revised edition of *Juta's Map of South Africa* (Stanford) must prove very acceptable at a time when the gold-fields of the Transvaal and the extension of British power to the Zambezi and beyond are exciting so much interest. The scale of the map—forty miles to the inch—is sufficiently large to show much detail; it embraces the whole of the Lower Zambezi, thus illustrating the boundary disputes which have already arisen, and is fairly corrected up to date. This last observation applies more especially to the British territories, for the delineation of the Portuguese territories along the Zambezi can hardly be called correct. Even the Shinde mouth of that river, although much talked about of late, and already utilized by British vessels, has been forgotten. The map is well engraved, as is usual with Mr. Stanford's publications.

*A Map of the Klerksdorp Gold-Fields, situated in the District of Potchefstroom*, which is published by the same firm, is likely to prove of use to the "adventurers" who are interested in "Mynpachts," and have gone in for shares of the Anglo-Transvaal and other companies.

*Annuario dell'Istituto Cartografico Italiano, Anno Terzo e Quarto*, edited by Mr. G. E. Fritzsche, the Director of the Institute, contains quite a number of articles of general interest. The editor, besides furnishing a report on the work done at the Institute, supplies a history of Perthes's establishment at Gotha; Dr. Giuseppe Richieri contributes new formulae for determining the mean elevation and volume of mountain ranges; G. Govi points out a simple method for determining those errors of distance in maps which are due to the expansion of the paper (in this, however, he has been anticipated); and Mr. E. Millosevich, with a view, doubtless, to future Arctic expeditions, learnedly discusses the difficulty of determining longitudes in the vicinity of the Poles.

*A Guide-book to Florida*, on the plan of Baedeker's handbooks, has been published in the States by a Mr. C. L. Norton. Messrs. Longman will issue an English edition of it.

#### SOCIETIES.

ROYAL. — Nov. 30.—*Anniversary Meeting*.—Sir Gabriel Stokes, President, in the chair.—The auditors of the Treasurer's accounts presented their report.—The Secretary read the list of Fellows deceased and Fellows elected since the last anniversary.—The anniversary address was delivered by the President, and the same was ordered to be printed.—The



medals were presented as follows: the Copley Medal to the Rev. Dr. Salmon (per Sir R. S. Ball); Royal Medals to Dr. Gaskell and Prof. Thorpe; and the Davy Medal to Dr. Perkin.—The officers and Council for the ensuing session were elected as follows: *President*, Sir G. G. Stokes, Bart.; *Treasurer*, Dr. J. Evans; *Secretaries*, Prof. M. Foster and Lord Rayleigh; *Foreign Secretary*, Dr. A. Geikie; *Other Members of the Council*, Prof. H. E. Armstrong, Prof. W. E. Ayrton, C. B. Clarke, Prof. W. Boyd Dawkins, Dr. E. E. Klein, Prof. E. Ray Lankester, Dr. H. Müller, Prof. A. Newton, Capt. A. Noble, Rev. S. J. Perry, Sir H. E. Roscoe, E. J. Routh, W. S. Savory, Prof. J. J. Thomson, Prof. A. W. Williamson, and Sir C. W. Wilson.

**SOCIETY OF ANTIQUARIES.**—Nov. 28.—Dr. J. Evans, President, in the chair.—The Rev. W. Iago communicated an account of a Roman inscription discovered in Cornwall.—Mr. R. Day exhibited a number of gold pips and other rings.—Prof. Middleton communicated an account of a remarkable hall, built throughout of oak, of late thirteenth or early fourteenth century date, at Tiptofts Manor, Essex.—Mr. G. Puller referred to a similar hall existing until about ten years ago at Marshalls, near Ware.—The President described the opening of a barrow at Youngsbury, near Ware, in June last, in which were discovered an enormous urn and a large glass bottle, both full of cremated human bones; also a small bottle of white earthenware. All three vessels had been originally deposited in a wooden chest, which had decayed away, leaving only its four large iron hinges. The bones were those of a young adult, and mingled with them were lumps of partially burnt incense and the bones of a young roe-deer.

**NUMISMATIC.**—Nov. 21.—Dr. Evans, President, in the chair.—Mr. E. F. Bell, Mr. W. Mayler, Dr. E. J. Sidebotham, and Col. F. Warren were elected members.—The following exhibitions were made: Mr. H. Montagu, an octodrachm of Arsinoë II., wife of Ptolemy II. Philadelphos of Egypt; and a didrachm of Crotona with head of Hera on the obverse and Hercules seated on the reverse, a remarkably fine specimen of a rare coin, and a variety of Head, 'Hist. Num.', fig. 57.—Mr. A. Prevost, a series of French five-franc pieces from 1795, the year in which the decimal system was introduced into France.—Mr. E. C. Krumholz, a series of German thalers of the sixteenth to the eighteenth century from his collection.—the Rev. G. F. Crowther, a series of pennies of Edward I.—III., to illustrate Burns's new arrangement and classification of these coinages; also a small gold coin struck at Nuremberg in the seventeenth century, weighing only 1.6 grs.—Mr. L. A. Lawrence, a series of counterstruck portions of Spanish dollars issued for currency in the island of Tortola; also a groat of Henry VIII.'s second coinage with *m.m.* rose, and the obverse legend almost completely in Roman characters.—and Mr. F. Spicer a Durham penny of Edward III. with the *m.m.* cinquefoil on the obverse, taken from the family arms of De Bury.—Mr. S. Page communicated a paper 'On some Curious Coins of the Period of Stephen,' in which he described a new specimen of the rare coinage of William, son of Stephen, and also an unpublished penny of the baronial series with the obverse legend B. R. C. IT. I. and that on the reverse BRILLIANTO. Mr. Page attributed the coin to Dunster, the ancient name of which was *Torre*; but Mr. Montagu was of opinion that the coin was issued at Totnes, and that it was struck by Count Baldwin de Redvers, a powerful baron of the reign of Stephen, who held Exeter and the neighbouring country.—Mr. N. Heywood communicated some notes on three Northumbrian styca bearing on the obverse the name of HOAYTH REX.

**LINNEAN.**—Nov. 21.—Mr. W. Carruthers, President, in the chair.—Mr. E. E. Prince was admitted, and Col. J. H. Bowker was elected a Fellow.—Prof. Duncan exhibited and made remarks on a stem of *Hyalonema sieboldii* dredged between Aden and Bombay, a remarkable position inasmuch as this glass sponge had not previously been met with in any waters west of the Indian peninsula.—Prof. Stewart criticized the occurrence, and referred to a parasite on the sponge which had been found to be identical with one from the Japanese seas.—Mr. J. Groves exhibited and gave some account of a new British chara, *Nitella batrachiosperma*, which had been collected in the Island of Harris.—Mr. T. Christy exhibited some bark of *Quillaja saponaria* from Chile, which has the property of producing a great lather, and is extensively used for washing silk and wool. It is now found to solidify hydrocarbon oils and benzoline, and thereby to ensure their safe transport on a long voyage; a small infusion of citric acid rendering them again liquid.—Dr. F. Walker exhibited and made remarks on some plants collected by him in Iceland.—Mr. W. Hatchett Jackson gave an abstract of an elaborate paper on

the external anatomical characters distinctive of sex in the chrysalis, and on the development of the azygos oviduct in *Vanessa io*.—Mr. E. B. Poulton followed by giving a *résumé* of his researches on the external morphology of the lepidopterous pupa.—Mr. J. H. Leach gave an account of some new Lepidoptera from Central China.

**INSTITUTION OF CIVIL ENGINEERS.**—Dec. 3.—Sir J. Coode, President, in the chair.—It was announced that eighteen Associate Members had been transferred to the class of Members, and that fifty-three candidates had been admitted as Students.—The first ballot of the session 1889-90 resulted in the election of ten Members, of 109 Associate Members, and of one Associate.

**ROYAL INSTITUTION.**—Dec. 2.—Sir J. C. Browne, Treasurer and V.P. in the chair.—Messrs. C. V. Boys, F. B. Wiggins, and A. F. Yarrow were elected Members.—The managers reported that they had re-appointed Prof. J. Dewar as Fullerian Professor of Chemistry.

**SOCIETY OF ENGINEERS.**—Dec. 2.—Mr. J. R. Baillie, President, in the chair.—A paper was read by Mr. P. F. Nurey 'On Fox's System of Solid Pressed-Steel Waggon Frames.'

**SOCIETY OF BIBLICAL ARCHEOLOGY.**—Dec. 3.—Mr. P. Le Page Renouf, President, in the chair.—The following were submitted for election, having been nominated at the last meeting on November 5th: Dr. M. Jäger, Rev. T. R. Pickering, Dr. J. C. Green, Mr. J. T. D. Llewellyn, Dr. L. de Lantsheere, M. l'Abbé Martin, Prof. R. L. Bensly, Prof. O. Donner, Mr. A. Payne, Rev. Dr. E. G. King, Mrs. Voile, and Archdeacon Hessey.—The following papers were read: 'Was the Camel known to the Early Egyptians?' by Rev. W. Houghton, and 'Les Coupes Magiques et l'Hydromancie dans l'Antiquité Orientale,' by Dr. M. Schwab.

**ARISTOTELIAN.**—Dec. 2.—Mr. S. H. Hodgson, President, in the chair.—Dr. W. Boulting and Mrs. C. Stopes were elected Members.—Mr. B. Bosanquet read a paper 'On the Aesthetic Theory of Ugliness.' He began by assuming the objectivity of the aesthetic judgment, and explaining that he proposed to use the term 'beauty' as equivalent to 'aesthetic value.' In this wide sense, it was shown from the history of art, beauty includes much apparent ugliness; and a passage from Schiller was used showing that in his time the problem was taking the form 'Can modern art *bona fide* be called beautiful, or is not its principle rather the characteristic?' Some brief remarks were then made on the development of aesthetic theory in Germany in the earlier part of the present century, and, finally, the conception of Schasler and Von Hartmann, of ugliness as the negative element essential in the development of beauty, was criticized, with the view of showing that not mere limitation or negation, but only negation pretending to be complete or positive, could be theoretically considered as ugly, and that the subordination of ugliness to beauty might be a merely moral subordination; in other words, that ugliness might be converted into beauty by a merely healthy and characteristic perception of it as ugliness. The practical extension of the boundary of beauty in modern art was insisted on. A final attempt to determine the nature of real ugliness led to the conclusion that it was most certainly to be found in the region of false beauty, i.e., of vicious art, as presenting in the fullest extent the phenomenon of a partial or distorted view claiming to be complete and just.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 5.—English Spelling and Pronunciation, Rev. Prof. Skeat.
- Surveyors' Institution, 8.—Adjourned Discussion on Mr. E. Ryde's Paper, 'The Tube Question, with Suggestions for the Redemption of the Kent-Channel.'
- Society of Arts, 8.—Modern Developments of Bread-Making, Lecture III., Mr. W. Jago (Cantor Lecture).
- Geographical, 8.
- Tues. Horticultural, 11.—Fruit and Floral Committee; 1, Scientific Committee.
- Society of Architects, 7.
- Colonial Institute, 8.
- Civil Engineers, 5.—Triple-Expansion Engines and Engine Trials at the Owens College, Manchester, Prof. O. Reynolds.
- Anthropological Institute, 8.—The Natives of Mowat, Daudal, New Guinea, Mr. E. Beadmore; 'Fire-Making in North Borneo,' Mr. S. B. J. Skerchley; 'Origin of the Eskimo,' Dr. H. Kink.
- Wed. Society of Arts, 8.—The Paris Exhibition, Mr. H. T. Wood. Microscopical, 8.—Freshwater Algae and Schizophytes of Hampshire and Devon, Mr. A. W. Bennett.
- Thurs. Royal, 4.
- Lion Institution, 6.—Science of Animal Locomotion in its relation to Design in Art, Mr. E. Maybridge.
- Electrical Engineers, 8.—Annual General Meeting; Adjourned Discussion on 'Electrical Engineering in America'; Election of Council and Officers for 1890.
- Mathematical, 8.—On the Radial Vibrations of a Cylindrical Shell, Mr. A. B. Basset; 'Note on the S. 1840 Group,' Mr. G. G. Morris; 'On the Figure of an Elastic Ellipse,' Prof. H. Lamb.
- Antiquaries, 8.—'Antiquities in the Neighbourhood of Appleby,' Rev. W. A. Mathew; 'The Medieval Sculptured Tablets called St. John's Heads,' Mr. W. H. St. John Hope.
- Fri. Civil Engineers, 7.—Hydraulic Station and Machinery of the North London Railway, Poplar, Mr. J. Hale (Students' Meeting).
- New Shakespeare, 8.—'The Play of "Edward III.,"' Miss Philpott.

#### Science Gossip.

UNDER the title of 'The Health of the People,' Dr. Benjamin Ward Richardson will shortly publish through Messrs. Longman & Co. an abridgment of his work 'The Health of Nations: a Review of the Works of Edwin Chadwick,' which appeared in two large volumes in 1887. The new work will be in one handy volume, containing a biographical introduction and portrait.

#### A CORRESPONDENT writes:—

"A paragraph has been copied from the *Manchester Guardian* into some of the London evening papers stating that Mr. A. H. Sayce has severed his connexion from the Society of Biblical Archaeology, and that Mr. T. G. Pinches, an assistant in the British Museum, has also left the Society. The paragraph goes on to say that a paper on the result of Mr. Sayce's examination of the Tell-el-Amarna tablets was subjected to a 'thinly veiled anonymous attack,' and that since then hostile attacks, well known to proceed from officials of the British Museum, have been made upon him. As these statements misrepresent the facts of the case, I should be much obliged if you would allow me to set the actual facts before your readers. The statement that Mr. Pinches has left the Society is incorrect. Mr. Pinches originally sat on the Council of the Society, but it was found that he was co-editor of a journal whose interests were opposed to those of the Society on the Council of which he occupied a seat. He was asked for explanations, and those tendered by him not being considered satisfactory by the majority of the Council, he resigned, and his resignation was accepted. Since then, however, he asked to be allowed to resume his membership of the Society, and this the Council granted. As regards Mr. Sayce, it is quite true that he has resigned his position as Honorary Secretary for Foreign Correspondence in the Society. The 'hostile attacks' which he alleges to have been made upon him, however, are merely answers made by the President of the Society to the attacks made upon him by Mr. Sayce in the *Journal of Philology* and in the *Proceedings* of the Society of Biblical Archaeology. Since his resignation, however, the Society has printed and published a paper by him which fills no fewer than ninety pages! His examination of the Tell-el-Amarna tablets was incomplete, and those who had occasion to write upon the London collection were obliged to correct some of his statements."

THE Penzance Natural History and Antiquarian Society has just held its jubilee exhibition and conversazione. It was founded by Mr. John Paynter in 1839, and early met a local want. The remoteness of Penzance, as well as the abundant materials for scientific and archaeological research in the neighbourhood, has probably been a cause of the society being in a vigorous and healthy state to the present day, while many similar institutions in our small (and even some large) provincial towns have either expired or become mere lecturing and debating societies. It has done excellent work in its time. Some of the earlier papers by Mr. Jonathan Couch (the ichthyologist), Mr. R. Q. Couch, Mr. H. Rodd, and others were of value. Though only four of the original members are still living, nearly one hundred members are on the roll, and the society of late has met once a month, in summer in the country in places of scientific and antiquarian interest in the Land's End district or other parts of West Cornwall, where papers are read on the spot *al fresco*; or else in winter in the Geological Museum. The jubilee proceedings opened by an address from the president, the Rev. W. S. Lach-Szyrma. This was followed by a series of other papers from different members of the society.

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN.—5, Pall Mall East, from 10 till 5.—Admission 1s.; Catalogue 6d.

ALFRED D. FRIPP, R.W.S., Secretary.

LONDON IMPRESSIONISTS.—A COLLECTION OF SEVENTY PAINTINGS IN OIL by a Group of London Impressionists, NOW ON VIEW at the GOUPIE GALLERY, Brompton, Valadon & Co., 116 and 117, New Bond Street, from 10 till 6.

*The Law of Artistic Copyright.* By Reginald Winslow, M.A., LL.B. (Clowes & Sons.)

THIS is a book which we can thoroughly recommend to any person, whether lawyer or artist, who is interested in the subject. The law is stated as clearly and accurately as the ill-drawn and confused statutes will allow. The arrangement is good, and although every case of importance is referred to, the text is not, as a rule, overburdened with unnecessary quotations from reports. Care has been taken with the index (by no means the least important part of a law book), and the precedents of agreements on sales and other dealings with works of art, to be found at the end of the work, may be used with confidence, and can be easily adapted to the circumstances of any particular case. The great difficulty in works of this class, which are intended for non-professional as well as professional readers, is to combine accuracy with conciseness, to state shortly the result of several decisions or of several sections of an Act, without doing so in such a way as to mislead a person who cannot himself refer to the cases or the Act in question. This difficulty, as a rule, Mr. Winslow has succeeded in overcoming; but the statement at p. 14 that "before copyright [in paintings, &c.] can be enforced it must be registered," might be taken to mean only that registration must take place before a writ is issued, as in the case of literary copyright; and although it is explained in a subsequent chapter that no action will lie for anything done prior to registration, it is better to avoid such ambiguous phrases. Mr. Winslow states that, in his opinion, foreign paintings, drawings, and photographs must still be registered under the Art Copyright Act, notwithstanding the Act of 1886. This is certainly surprising, if true; but we think he is mistaken in his reasoning. Section 4 of the Act of 1886 provides that, "where an Order in Council respecting any foreign country is made, the provisions of the International Copyright Acts as to registration shall not apply to works produced in such country, except so far as provided by the order." This section was intended to, and does in fact, abolish the necessity for registration of foreign works where it is not expressly dealt with by an Order in Council; for that necessity was on y imposed through the operation of the Foreign Copyright Acts, and could not, in the face of the above provision, be still held binding on the ground that under those very Acts it is necessary for foreign artists to comply with all the requirements of the Art Copyright Act, including that of registration, which is what Mr. Winslow's argument comes to. Further, the Act of 1886 provides for an extract from a foreign register being used as evidence of the existence of the copyright in a work first produced in the country to which the register belongs, which would be quite unnecessary if foreign works had to be registered here. Whether it is necessary for foreign engravings to comply with the Engravings Act, and bear the name of the author and date of publication, is not quite clear; but we are inclined to agree with Mr. Winslow that it is necessary, although contrary to the spirit, at all events, of the Berne Convention.

In the chapter on colonial copyright it is

pointed out, we believe for the first time in any text-book, that although the works of foreign artists are protected in the colonies, under the International Copyright Acts of 1852 and 1886, British artists have no protection, except such as they may derive from the colonial Acts; and, as appears from the *résumé* given of the statutory provisions in force in the principal colonies, that protection, at all events in Australia, is only given to works produced in the colony. Thus British artists are not only in a worse position than British authors, whose copyright extends to the whole of the British dominions, but even than foreign or colonial artists! Comment upon such a state of things is unnecessary.

We have received from Paris a guide to the École Nationale des Beaux Arts, published by Messrs. Quantin, and prepared by M. Eugène Müntz, the keeper of the library, archives, and museum belonging to this great school. This guide not only supplies a want which must often have been felt by visitors, but is in itself a valuable contribution to the history of French art. Few people probably are aware that the greater part of the collections and archives of the old Academy of Painting and Sculpture, founded by Colbert and Le Brun, passed at the Revolution into the keeping of the National School; that these collections have been enriched year after year by works executed for the competition of the Grand Prix; and that some of the most beautiful remains of early French architecture are to be found in the courts, which are free to any visitor. All these are admirably described and catalogued in the present volume, and we cordially recommend the work to any one who has time to spend on an examination of the treasures of which M. Müntz is the learned and zealous guardian.

#### THE SOCIETY OF PAINTERS IN WATER COLOURS.

THE twenty-eighth Winter Exhibition of the Old Society is in technical merit rather above than below the average, and is considerably more interesting than usual. The conventional works which tend to make every show of the kind dull are really not tamer than usual, and among the artists to whose presence we look forward with pleasure, Miss Martineau, Miss Phillott, Mr. H. S. Marks, Mr. J. W. North, and Mr. Henry Moore alone have failed in sending fair specimens of their powers. The resources of the Society are attested by the excellence of an exhibition which contains no contributions by Mr. Alma Tadema, Mr. Boyce, Mr. Heywood Hardy, Mr. A. W. Hunt, Mr. A. Moore, Mr. F. Powell, or Mr. Poynter. Mr. A. D. Fripp, Mr. Holman Hunt, Mr. E. K. Johnson, Mr. T. Lloyd, Mr. J. W. North, Mr. F. Shields, Mr. H. Wallis, and Mr. H. C. Whitte have sent but one example each. The cream of the collection is furnished by Mr. W. Crane, Mr. C. Davidson, Mr. B. Foster, the brothers Fripp, Mr. A. Glennie, Mr. Holman Hunt, Mr. S. P. Jackson, Mr. E. Burne Jones, and Mr. Wallis. Mrs. Allingham has sent a good deal, but nothing particularly remarkable; the same may be said of Mr. Andrews, Mr. B. Bradley, Mr. A. Goodwin, and Mr. M. Hale.

One of the most remarkable drawings here is Mr. A. D. Fripp's *Stair Hole, Hambury Down*, No. 301, which places us on the very edge of a tremendous cliff, from which the calm, semi-transparent sea looks like a bluish vapour floating below our feet, and its distant margin is lost in the white mist that softens where it does not hide the view. The foreshortening of the rocks and the solidity of the modelling, unaided as it is by strong lights or shadows contrasting with each other, are worthy of attention.—Another first-rate drawing is Mr.

Wallis's large Oriental interior called, from the figures it contains, *The Sick King of Bokhara* (33), one of the most luminous and harmonious examples in the gallery. Mr. Wallis has painted the chamber under the dome of a royal palace. Its diapered walls and pillars are of white marble; its floor of coloured stones surrounds a slowly bubbling fountain, at the further side of which lies, under a black mantle, the corpse of the wretch whose fate Mr. Matthew Arnold has immortalized in fine verse. Sunlight streams in from the lantern overhead. In the arcade facing us sits a moolah, chanting prayers from a book open upon his knees; his monotonous voice seems to fill the aisle behind and mix with the sound of the water in the basin. A group of richly-clad men stand aloof from the dead man, and seem to whisper to each other about his fate. The brilliant and firm, yet soft and splendid chiaroscuro of the picture demands the highest praise.—It is surpassed in the vividness of its local colours by Mr. H. Hunt's *Haunt of the Gazelle* (308), which lies couched in a resplendent landscape. The firmness of Mr. Hunt's draughtsmanship is somewhat exaggerated, there is not a trace of sentiment, and the drawing is hard, yet without the least crudity of modelling or colour. On the whole, the drawing is very pretty, but, even as a study of a beautiful animal, was hardly worthy to occupy so much of the time of a painter of renown.

The fresco-like pearlyness, brightness, and homogeneity of colour and tone of Mr. G. A. Fripp's *West Coast of the Island of Sark* (169) form a strong contrast to Mr. Hunt's drawing. No. 169 is a choice specimen of pure draughtsmanship, thoroughly artistic in touch, and deftly modelled. The *Ruined Lock, Rushy Weir* (175), by the same painter, is technically nearly equal, but, the subject being inferior, it is less interesting.—Mr. S. P. Jackson's soft and massive tones, low notes of colour, and almost monotonous chiaroscuro are seen at their best in several of his contributions. In some of them the conventions he affects so often that they almost sink into mannerisms are commoner than his friends could wish, but others are marked by a welcome change of motive and a strong desire to attain to pathos in new ways. Mr. Jackson's sense of the gloomy dignity of Cornish coast scenes is well shown in some of the more ambitious of his drawings, but of the fourteen he contributes, not more than ten can be said to adequately represent what he has to tell. In *Rhosilly Bay and the Worm's Head* (5), where we look from above on the sands and the ranks of waves, the effect of open, shadowless daylight is impressive. *Permizen Sands* (11) we could have spared, for the fine subject has tempted the painter to repeat himself. The same may be said of *Queen Elizabeth's Rock, Bedruthan Steps* (59). *Sunset on the North Coast of Cornwall* (161), though not innocent of the lamp, and less firm and crisp in touch than it should be, is dignified in sentiment; but *Mewslade Bay* (230) is a noble embodiment of Mr. Jackson's best ideas. A mighty cliff rises like a wall from the calm sea, and the dim solemnity of the misty twilight which covers the scene is most impressive. It is the best of the artist's works we have seen for some time, and, on the whole, the most poetical. *The Heights above Mewslade Bay* (281) is a coast scene, distinguished by the gloom of its foreground and the pallid glow of evening on the distant sea; both poetical elements suitably treated.

Mr. E. A. Goodall's Venetian studies are bright and very richly coloured. *Venice, Early Morning* (8), with Della Salute and the Campanile, the poetry of which Canaletto never quite rendered, is given with tenderness of effect and broad coloration by Mr. Goodall. *Paris, from the Pont Neuf* (179), a subject Bonington, Girtin, and Turner delineated in quite different ways, has (could we say more for it?) received no inadequate treatment at Mr. Goodall's



hands. *La Piazzetta San Marco, Venice* (183), is artistic and good.—Mr. Thorne Waite's *Hungerford Marsh* (9), in clear summer air, is solid and massive, but a little hard and painty, and too low in colour to be true. *Lancing Mill* (186) is a fine panorama, reminding us of one of Mr. Hine's best efforts. A glimpse of the sea and rows of white cliffs shining in the sun are introduced with great breadth and delicacy of effect and colour. The distance is admirably true.

Sir John Gilbert sends two pictures this year, neither of which is first rate. The more ambitious, No. 172, is a melodramatic figure of *A Bishop*, gorgeously attired in embroideries much better painted than his face. The attitudes are grandiose, like the painting, but neither lacks noble artistic suggestions. Sir John's minor picture (12) is better. Oddly called *The Sunnet*, it represents a Salvatorish landscape of the roughest sort, where a lute-player sings to some figures who may be travellers, bandits, or picnickers, or what not, and are distinctly theatrical. No one can deny the charm of the design, its spirit and vigour, or the massive chiaroscuro of this drama in colours.—Mr. N. Tayler's fresh and brilliant *Summer's Day in the New Forest* (18), open woodland, with cattle at a shallow pool, though rather thin, is warm, picturesque, and in excellent keeping.—Bright, fresh, and firmly drawn is Mr. A. Goodwin's "*Dance of Death*" *Bridge, Lucerne* (21), in clear sunlight. There is beautiful colour and plenty of pearly tones in his *Falls of the Rhine, Evening* (330), which is a fine study of nature with a choice effect.

There are capital figures, much good expression, and deft painting of the faces in Mr. Glindoni's *The War Chart* (22), representing an old officer measuring a chart on a drum's head. The carnations are a little raw. There is humour of a commonplace but spirited sort in "*Say I'm not at home*" (266), a lean old gentleman refusing to be disturbed at his fireside meal.—In "*Oculus non Manibus*" (77) of Mr. E. K. Johnson, figures in a garden full of finely drawn and painted flowers, the effect of light is non-natural and inexplicable. Possibly the artist began to paint in sunlight. The flowers are more solidly touched and brightly painted than the figures, which are as flat and shadowless as that of Peter Schlemihl himself. They are nicely drawn, and singly they are good—indeed, the handsome maiden sitting in the barrow is first rate—but they have no relationship to each other. When will Mr. Johnson, one of the most patient of draughtsmen, learn to see a subject, its effect, colour, chiaroscuro, and light and shade, as a whole broadly composed of various elements?—*An Auld Wife* (86), by Miss E. Martineau, was not worth painting with so much care and labour. The shadows are conventionally brown. Similar criticism applies to various productions of a lady who would do well to paint sunlight out of doors and rid her carnations of their brownness. *Over-pressure*? (147) a very conscientiously painted charity girl with a dazed and worn expression, though sincere and sound, is dull and deficient in freedom.

*The Piazza dei Signori, Verona* (24), represents Mr. Hodson in his simplest and most acceptable form, and is very good indeed. The soft sunlight, the just and choice treatment of the bright silvery reflections in the shadowed side of the palace on our left, are excellent. It is most ably drawn. *Verona* (168) is charming and full of taste.—No. 25, *A Highland Village*, is the first of a numerous body of pretty drawings by Mr. Birket Foster. A veritable Scotch idyl, we enjoy the rare tidiness and brightness of the place. Very nice and dainty indeed is *Cottage near Balmacara* (42). *A Highland Burn* (293) is a thorough Birket Foster, of a pleasant, if somewhat mannered kind; the figures of girls in front are deftly painted.—*At Perran Porth* (38), by Mr. C. Davidson, is a capital study of low brown sandy cliffs, yellow sands studded with

pools as blue as the sky can make them, and white ridged wavelets falling in the sun. Most modest and sincere, it is acceptable in its truth and breadth. *On the Sandy Shore* (144), with breaking waves in showery summer weather, will charm the visitor by the delicacy of its foreground shadow and just aerial perspective. Not less charming is *Afternoon on the Cliff* (199), the sea tenderly painted in a bright white calm.—Contrasting with these Cornish studies is Mr. H. Moore's *Rough Day, South Coast* (41), breaking waves drawn with vigour, and painted in deep hues and sumptuous tones. *Among the Rocks, Jersey* (49), by the same master, possesses his rich colour, masculine draughtsmanship, aerial perspective, and a noble style. *Off Cherbourg* (64) would, from any other hands, be reckoned a masterpiece.—Mr. Andrews has made a fine picture in the true old Dutch manner, but with higher keys of colour and lighting, in *The Oude Kirk, Delft* (57), a sunny and effective drawing of the ancient brick houses clustering about the church and dominating the water and gaily coloured boats. *Lincoln, from Brayford Mere* (145), depicts, with a somewhat loose touch, yet sympathetically, the strong sunlight of a stormy summer day and the shadows deepening upon the cathedral and ugly characterless houses. The best of Mr. Andrews's contributions is, despite some excess of contrasting colours, needing comparison with nature, *The Parthenon and the Acropolis*, two in one frame (156), effective illustrations of sunlight and its purple shadows in intense opposition upon the ruins beneath skies whose blueness is, for harmony, a little forced. There is an immense amount of "go," but much lack of precision in the touch, in *A Sea Fight* (334) between a Leith smack and a French privateer in 1804.

Mr. D. Murray, always deft of touch and sensitive to the charms of colour and light in nature, but much too reliant on his own cleverness and too easily content with exciting hasty admiration, is almost at his best in the luminous and harmonious Devonshire idyl *At Dittisham* (61), a charming "blot" of wintry sunlight, rich verdure, and old buildings well grouped. *An Autumn Day* (194) is, judging it by Mr. Murray's standard, very telling indeed.—*The Highland Washing* (67) of Miss E. Martineau, unlovely girls at a pool, lacks movement and spirit. What is the use of painting such a subject, or, indeed, nature in any phase, without vigour and grace, if not beauty? Why should not a pretty girl be painted prettily? Miss Martineau drudges where she should study to be brilliant and conceal her labour as well as she can. Her *Over-pressure*? (147) to which we referred before, is depressing and without humour, because the artist is so much in earnest that she becomes dull instead of sympathetic and poetical.—The white cliff in sunlight Miss Harrison calls *Alan Chine* (94) is bright and rich.

Mr. W. Collingwood does not often give us the opportunity of praising his landscapes, therefore we are the more obliged to him for *The Tour de Marsens* (97), the most truly picturesque and acceptable of his works that we know. A capital study of land, water, and air, it is a loyal and broad representation of beams of sunlight dividing the vapour-laden atmosphere. Mr. Collingwood seldom departs from the conventions of the old-fashioned drawing-master school of landscape painting, but this work shows that he is capable of better and more original things. He makes by far too many "sketches" and too few "studies."—It is unfortunate for Mr. J. H. Henshall that the Hanging Committee gave his large *In Wonderland* (101) the place of honour here. It is a powerful, but unrefined sketch of a girl in a red dress and black stockings (a most commonplace combination) lounging in a chair, and charmed into day-dreams by a book which lies open on her knees. The expression and attitude are good, but the whole contains no more than might be found in a chromo-lithograph

of 3 in. by 5 in.—Mr. B. Bradley draws animals admirably, designs them with spirit, and his touch is firm and broad. These accomplishments give force and spirit to the Scotch cattle startled by dogs in *The Morning of the 12th* (107) by a lake side, amid heather. This drawing, like many another here, is quite spoilt by the rule which insists on the use of white mounts at the winter exhibitions, and, strangely enough, allows gold mounts in the summer. *The Coming Storm* (187), cattle rushing from the wintry hill-tops to the valleys, a capital design, and treated with rare skill, suffers less than the last from its inappropriate mount.—Very pretty and bright is Mr. W. Field's *Peep through [?] between] the Trees* (166).—Mr. J. D. Watson's *Mike, a Home Ruler* (106), the head of a lively and mischievous Irish mongrel dog, is clever and full of character. We care less for his other contributions.

Mr. M. Hale's *On the Moors above Bolton Abbey* (114) is a capital picture of a hilly landscape suffused by the purple splendour of an autumnal sunset in mist. We can recommend *A Glade in Sherwood Forest* (213) and *On the Coast near Clevedon* (268) by the same.—With these let us group Mr. W. Pilsbury's bright and simple *Somersetshire Cottages* (119). It is warm and fresh, but, like the work of his model Mr. B. Foster, rather spotty. *Cottages by the Common* (310) is nice.—Mr. A. Hopkins has displayed tact and brilliant skill in painting the silvery and shining leaves of the plant in *Honesty* (120). The whole is capital in colour, strong in tone, and good in keeping. "*Now came still evening on*" (190), boats in a harbour at low water, is a rich and harmonious study of a poetical effect, and soft and true withal.

Pretty and an original subject is Mr. C. Robertson's "*An Ivory Merchant*," *Asia Minor* (127), but its colouring is weak. His *Charmouth* (341) is rather confused by the multiplicity of details, yet the effect is true and the colour good.—Mr. Glennie's reputation for painting classic sites and buildings in a classic manner, with a noble sort of simplicity, breadth of colour and tone, is well sustained by *San Gimignano* (128), that famous city on a hill, in sunlight. His *View between Gavinana and San Marcello* (37) and *Mentone* (89), both excellent drawings, are distinguished by massiveness of treatment and dignity. They are in these qualities inferior only to No. 128.—Mr. C. B. Phillip has much improved of late, and *Study of Rocky Coast* (148) is a capital piece of rich colour well harmonized and graded into an excellent whole. The treatment, coloration, atmosphere, and wealth of colour in *Argyll's Bowling Green, Loch Goil* (282), prove that a good artist is growing into a better one, who would do best in studies on a larger scale.—*Mine Host's Daughter* (153) is hardly worthy of Mr. J. Parker.—*On the Edge of the Moor* (160), by Mr. C. Rigby, a panorama of a great waste, is a little painty, but it is in a large style, and shows the artist's feeling for open daylight. The rocky landscapes of this painter deserve more attention than they are likely to obtain among more effective works. See No. 184, a vigorous picture of a cascade. Better than this is *An October Flood* (162), a spirited study of a waterfall.—Mr. Brewtnall's *From our Foreign Correspondent* (165) is a clumsy sort of "catchpenny" title, unworthy of the very clever, but somewhat slight figure of a graceful girl, clad in a well-designed dress of white, and reclining on the grass within the shadows of huge boughs. It is a little chalky, otherwise the colour is good and modest.—Mr. W. E. Walker's *East Coast Study* (171) deserves honourable mention in company with *A Shore Study* (258), by the same artist, a lurid twilight effect on trees and waste of sand. It is pathetic and poetic. Mr. Walker, who can see, feel, and paint so well, should attempt more ambitious work.—A pretty pastoral, but rather flat, is Mr. T. J. Watson's *Autumn Landscape* (207).

A group of studies of a higher kind are contributed by Mr. E. Burne Jones. With them we seem to enter a new, it may be a somewhat unreal, land of visions, peopled with spirits of a kind unknown in the country from which the greater number of the pictures we have named derive their beauty. The *Allegorical Statues in the Wall of the Garden of Idleness* (218) gives such substance as it can to the 'Romance of the Rose.' The enchanted paradise which Mr. Burne Jones has painted is indeed a lovely and wonderful place. Its marble wall is carved into great niches, in every one of which stands a statue of bronze representing a passion or abstract emotion of good or evil. It is impossible for us to linger now before this piece of choice Renaissance poetry. The visitor must study for himself its quaint and sometimes terrible fancies. Suffice it that we recommend the design to his attention. The fine and solemn colouring of the whole will delight artists. The companion design has a similar title to the last and the number 224. Mr. Burne Jones's genius for what may be called a peculiar kind of spiritual portraiture, much beautiful draughtsmanship, and lovely faces are manifest in *Studies for a Portrait* (217), the profile of a girl, and *Studies for a Portrait* (223), a full face of a girl. Everybody will admire *Study for Picture of Golden Stairs* (225) and *Two Studies of Figures* (227).

Near to the above, and belonging to quite another creation, hang a number of clever and gracefully designed sketches by the late Mr. F. Tayler. In these that artist's admirers will recognize nearly all his best qualities. They extend from No. 233 to No. 247.—Far removed from these, and in dignity, vigour, originality, and beauty approaching the contributions of Mr. E. Burne Jones, are the works of Mr. Crane, especially the beautiful *Sketch for a Figure of Diana*, leading dogs in a leash (255), which is conceived in the true Greek spirit. *Two Sketches for a Picture* (256) has a fine inspiration, only a little forced.—Mrs. Allingham's *Florie* (292) is charming in its pretty and naïve expression, dainty, bright, and rich colour. Her *Crabbing* (315) is one of the fairest coast studies that we know.—We may mention in addition to the above Mr. Marks's *Paradise Lane* (306) and his *Doubt* (309), Mrs. Allingham's most rural sunny and English *Cottages at Arretton* (333), her *Sea Grass* (351), and Mr. A. Goodwin's *Falls of the Rhine* (363).—Full of good material and touching in its pathos is Mr. F. Shields's *Factory Girls at the Old Clothes Fair* (321).

## NOTES FROM ROME.

ON the south side of the Via del Quirinale, near the graceful church of S. Andrea, and on the site of the former novitiate of the Jesuits, a new building has been raised for the accommodation of the officers of the royal staff. In laying the foundations of the front wall an ancient square has been discovered, paved with slabs of travertine 2.25 metres long. The square, as far as it can be traced, is 36 metres long and about 30 metres wide, and it is enclosed, at least on the east and north sides, by a row of cippi, or terminal stones, 1.35 metres high, and 2.55 metres distant from each other. In the centre of the area stands a rectangular altar, built of huge blocks of travertine, once coated with marble slabs. The altar is 6.20 metres long, 3 metres wide, 1.45 metres high, and rests on a pedestal formed by two wide steps, also of travertine.

The general plan and every detail of this monumental group correspond exactly with the characteristics attributed by ancient documents to a sanctuary of the sixth region, Alta Semita (within the limits of which the Quirinal was enclosed), a sanctuary connected with the fatal fire by which Rome was destroyed in July 65 A.D. under Nero.

In 1640, when the foundations of the church of S. Andrea were laid by Pope Urban VIII. Barberini, a stone cippus was found, correspond-

ing in size and shape with those just brought to light on the border of the square, a few yards west of the church itself. The stone was inscribed with the following words: "This square, surrounded by terminal cippi on one side and by a hedge of thorns on the others, as well as the altar which stands in the middle, has been built and dedicated by our Emperor Flavius Domitian in consequence of a vow—long since forgotten—which had been made when the city was in flames for nine days in the time of Nero. The laws and constitutions of this sanctuary are: (1) That no one should even be allowed to encroach on the area surrounding the altar with temporary or permanent constructions, to loiter about, to trade, to plant trees or shrubs within the space marked by the cippi. (2) That the magistrate to whom the government of the sixth region, Alta Semita, is assigned by lot (*sorti obveniret*), should celebrate an annual sacrifice on the 23rd day of August, offering on the altar a calf and a pig, and repeating the following formula....." (The text of the votive supplication to avert any danger of fire from the neighbourhood is missing.)

We learn from this remarkable document that, under the terror of the appalling disaster, the population of the city, still wandering as if stunned among the falling ruins and burning embers, ignorant of the real cause of the catastrophe, made a vow for the celebration of yearly sacrifices *incendiorum arcendorum causa*. The sacrifices were to be performed upon altars raised within a *templum*, or sacred enclosure, selected in various parts of the city, perhaps one for each of the fourteen regions. We might wonder why Domitian should have displayed so much zeal in claiming the fulfilment of a vow more than twenty years old, when the terrors of fire had long since faded from the memory of the survivors. His conduct may be explained by the following fact.

In 1558, when the ground afterwards occupied by the church and novitiate of S. Andrea (and now by the palace and garden of the officers of the royal staff) belonged to the Ubaldinis, the house of the Flavian family, viz., of the father and uncle of Domitian, was discovered still in splendid condition and rich beyond description in works of art. Pirro Ligorio and Flaminio Vacca, two eye-witnesses, mention, among other particulars, the discovery of a magnificent atrium or peristyle, and of a circular temple in the middle of it, supported by columns of *bigio Africano*, 4.46 metres high. Both palace and temple were levelled to the ground so completely that when, in the early months of 1887, our King Humbert again excavated the place to turn it into a public garden, we found that even the foundations of the old buildings had been blown up by the Ubaldinis. There is no doubt that the round structure seen and described by Ligorio and Vacca is the very one seen and described by Suetonius and Martial as the *templum Flavie sentis*, a family mausoleum or *heroon* raised by Domitian in the *cour d'honneur* of his ancestral house, and in which Vespasian, Flavius Sabinus, Titus, Julia, and Domitian himself are known to have been buried. The proximity of the space set apart for the commemorative monument of the fire of 65 to the house and temple of the Flavian family explains the interest of Domitian in having the matter settled to the advantage and general improvement of the neighbourhood. The day selected by him for the anniversary celebration, the 23rd of August, corresponds with the Vulcanalia, or feast day, of the god *incendiorum potens*. Consequently it has no connexion with the date of the great fire, which began on July 19th and came to an end on the 28th.

The most aristocratic quarters of London, Paris, and modern Rome seem to fade into insignificance when compared with the distinction and nobility of the ancient Alta Semita (Via del Quirinale and cross streets). The discoveries made during the construction of the War Office

(Palazzo della Guerra), of the Treasury (Ministero delle Finanze), and of the houses lining each side of the Via Venti Settembre, have shown how every inch of ground had been eagerly sought for by the leading patricians from the time of Sylla down to the fall of the Empire. Here is a list of the palaces discovered of late in the vicinity of the *heroon* of Domitian and of the votive altar described above:—

1. House of Pomponius Atticus, and of his descendants, the Pomponii Bassi, discovered first in 1558 in such a state of preservation that even the family records, engraved on bronze tablets, were found still hung to the columns of the atrium (see 'Corpus I. L.', vol. vi. No. 1492). This house stood east of the *heroon*, between the churches of S. Andrea and of S. Carlo alli Quattro Fontane.

2. House of the Spanish branch of the Valerii, built or restored by G. Valerius Vegetus, a native of Iliberis (Granada) and Consul A.D. 91. This house was inhabited by the poet Martial, a Spaniard himself, a native of Bilbilis (Cerro de Bambola, near Calatayud), and a member of the Valerian family. Its ruins have been found and explored thrice—first in November, 1641, when Cardinal Barberini built the monastery of the Incarnazione; then in 1776; and, lastly, in 1884, in the foundations of the War Office.

3. House of the Nummii Albini, a large building which covered half the area of the War Office, as well as that of the adjoining palaces Scafati and Mariani. It was first discovered in 1629 by Pope Urban VIII. in the foundations of the church—now demolished—of S. Caius; then in 1877, in the foundations of the Casa Mariani; again, in 1883, under the War Office; and, lastly, in 1885, under the Casa Scafati. Among the works of art brought to light from its ruins I may mention a statue and inscribed pedestal of M. Nummius Albinus, Consul A.D. 345; another of M. Nummius Tuscus, Prefect of Rome A.D. 302; a statue of one of the ladies of the family; a statue of Venus; a set of beautiful marble flower-pots, and other rustic ornaments of the *viridarium* of the palace.

4. House of Vulcacius Rufinus, uncle of Julian the Apostate, and brother of Gallus Cæsar, discovered in December, 1883, in the foundations of the south front of the War Office. The atrium, containing family records engraved on marble pedestals, opened on the Vicus Longus.

5. House of Betitius Perpetuus Arzygius, a governor of Sicily under Constantine the Great, discovered in August, 1888, between the church of S. Andrea and the Palazzo dell'Esposizione di Belle Arti. It contains, among other works of art, a pedestal dedicated to him by the leading cities of Sicily two years after the expiration of his governorship.

6. House of Æmilia Paulina Asiatica, discovered July, 1887, next to that of Betitius, on the slope descending towards the Vicus Longus and the Vallis Quirinalis. Her family seems to have been connected with that of the Corneli Scipiones not only by relationship, but also by the proximity of their respective town residences. Adjoining the ruins of the palace of Æmilia other remains of a noble mansion have been found, on the water-pipes of which the name of Cornelia, wife of Lucius Volusius Saturninus, Consul A.D. 3, is engraved.

7. House of Alfenius Ceionius Kamenius, prefect of the city in 333, discovered on the Via del Quirinale, opposite the War Office, under the foundations of the Scotch Chapel. It contains a peristyle ornamented with columns of *bigio morato*, and halls with mosaic and marble pavements.

RODOLFO LANCIANI.

## FINE-ART Gossip.

THE British Museum has seldom acquired a finer piece of art than the fragments of a bronze vase which have lately been added to the table-case in the Bronze Room which contains the lovely mirror we recently described. These



fragments are most of the parts of a large hydria, and among them is a fluted handle of a type familiar to us in other instances from the same locality, like the beautiful specimen from Calymna, long known to students, and now resting in the same case with its new companion. The latter came from the island of Chalcæ, famous for sponges, where to this day, in their leisure moments, divers occasionally search for antiquities in the ancient tombs. Besides this handle and some minor portions he hopes to exhibit, Mr. Murray has secured the lip of the vessel, a ring of bronze moulded and chased with an elegant leaf pattern of great delicacy. At the lower end of the handle is, as in other examples, a sort of stiffening plaque of chased bronze, designed to give strength where the greatest weight of the vase's contents when filled and lifted would press. It contains in bold relief whole-length figures of the marriage of Bacchus and Ariadne, a favourite subject of obvious significance in wine-bearing countries, as being associated with the ripening of the vines and the pressing of the grapes. The lovers are standing side by side facing us, with an altar between them on which she partly leans, partly sits, while the god leans his left hand upon the altar and holds in his right hand a cornucopia overflowing with grapes. This and the hand which holds the vessel are now turned partly forward, the bronze having been accidentally twisted from its original position as adjusted to the contour of the hydria. With her right hand on the shoulder of Bacchus, Ariadne draws away the ample bridal veil which falls from her filleted brows, and she turns to look on him, the ardour of her expression being distinctly visible in the bronze, although the face is not more than half an inch high. The wreath on her head is beautifully finished. Below the semi-diaphanous tissue which covers, but does not hide, her sumptuous contours (the modelling of them is the acme of art of the kind), a chiton envelopes Ariadne's lower limbs and leaves uncovered only a portion of each sandalled foot. Her tresses descend over her shoulders, and seem to float behind her head, and flow in the breeze which presses her garments close to her body. The mantle of Bacchus has slipped from his throat, leaving one of its corners to lap over his left shoulder, and all the rest of his body bare. He turns his face, radiant with dreams of happiness, towards his bride. The consummate charm of this work is recognizable in the voluptuous expression of the faces and the noble features. Skill of an admirable kind has been unflinchingly devoted to the modelling of the nudities and draperies. The group is quite worthy to be ranked with those famous reliefs of Greeks defeating Amazons now in the same case at the British Museum, which, forming parts of the bronze guards of the leather straps which sustained a bronze cuirass on the shoulders of its wearer, were found long ago near the river Siris in Lucania (the Basilicata), and have ever since been rightly reckoned among the greatest gems of the somewhat voluptuous toreutic art of c. 500 B.C.

THE completion of his large engraving from the Earl of Yarborough's famous 'Vintage at Macon,' by Turner, has been delayed by Mr. T. O. Barlow's recent illness, but it needs now only a day or two's more work to make the plate fit for publication. Mr. Barlow hopes, therefore, shortly to finish his task, which the generosity of the present earl enabled him to resume after an interval of more than twenty years. During this long period the plate, although far advanced and the engraver's masterpiece, has been in abeyance.

THE Fine-Art Society has invited visitors to a private view to-day (Saturday) of a collection of water-colour drawings of scenery in Sussex and the Highlands by Mr. A. W. Weedon. Mr. Dunthorne exhibits on and after to-day "Sixty Sketches of 'Hollandsche' Scenery," by Mr. W. Ball.

WE are sorry to hear that Sir Charles Dilke has lost one of his most interesting historical relics, being his Charles I. portrait ring, one of the four which were at the Stuart Exhibition in the beginning of this year. The attention of collectors and dealers is called to this circumstance in case the article is offered for sale.

MR. P. G. HAMERTON is at present paying one of his infrequent visits to London. His presence is partly connected with some projected improvements in the form and character of the *Portfolio*. From the 1st of January next it is intended that the magazine shall appear with a wrapper of new design in place of the old, and an addition of several pages to its bulk, besides other material differences to the advantage of its purchasers.

"F." writes:—

"I was aware of the discrepancy which Mr. Marks points out, but I attributed it to a misprint of west for east. I have now examined the map in Strype, and find, as Mr. Marks expects, that it agrees with the text in placing the house on the west side. Yet it does not seem conclusive. Hatton, printed in 1708, seems at least as likely to be right as Strype in 1720. It may be said, with much weight, that the map and the text are double evidence; but if Strype was guided in his description by the map the double evidence is reduced to single. On the map the house is indicated by a figure which refers to a list. To suggest that the figure may inadvertently have been placed on the wrong side of the way is perhaps bold, but there is a mistake somewhere, and at present it seems as fair to impute it to one quarter as to another. Both Hatton and Strype agree that Sir John Letheuillier (the name is variously spelt) occupied the house (Hatton says, 'now or late in the occupation of,' which seems to bring us into actual touch), and as Buckingham died in 1687, and Hatton, whose work must have been years previous in preparation, published in 1708, there hardly seems time for doubt to have become possible as to the identity of the house. The question seems to remain an open one at present, but I hope it may be settled by the means Mr. Marks suggests. Even if the house be deprived of the personal historical interest supposed to be attached to it, its interest and value as a fine specimen—perhaps the finest remaining in London proper—of the domestic architecture of the period remain: which, after all, is the main point. There is, I am told, an interesting detail, which is, however, hidden by a second flooring having been laid over it, namely, that in the principal room, a handsome panelled one, there are remaining in the floor sockets which were used to hold upright supports for cords to divide the room into spaces for sets of cotillions."

THE death is announced of Prof. Piper, well known in the Fatherland as a writer on Christian art and symbolism, and head of the Museum of Christian Archaeology in Berlin.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—London Symphony Concerts.  
ALBERT HALL.—Royal Choral Society: M. Benoit's 'Lucifer.'

THE second of Mr. Henschel's Symphony Concerts on Thursday last week cannot be regarded as a success. The performance of two movements from Herr Richard Strauss's so-called symphonic fantasy 'Aus Italien,' Op. 16, had been awaited with some interest, as the young composer has aroused much attention in Germany. He was born in Munich in 1864, and his earliest works were produced, it is said with success, in 1881, when he was seventeen years of age. The symphonic fantasy dates from the following year, and since that time he has continued to show industry as a composer, and last September was appointed Hof-Kapellmeister at Weimar—a post which, as musicians are aware, was for many years held by Liszt. We were at first disposed to condemn Mr. Henschel for introducing merely two movements of a work which it was fair to suppose

was homogeneous and symmetrical. After hearing the movements, however, our objections must take another form. Whether by this time Herr Strauss has developed his talents to such an extent as to enable him to produce compositions worthy of a place in concerts of the highest class is a matter that cannot be at present decided. The excerpts from 'Aus Italien' are simply crude student's work, absurdly pretentious, as music of this class is apt to be, and apparently designed to show that the composer was able to commence where Berlioz and Wagner left off. There is little, if anything, to choose between the first movement, "On the Campagna," and the third, "On the Shore at Sorrento." Both contain some good ideas developed at extravagant length, and the general style of both is turgid and bombastic in the extreme. Unfortunately the rest of the concert did not afford much compensation, for the performance of Schumann's Symphony in D minor was extremely unsatisfactory. The strings, which play such an important part in the work, were not only coarse, but lacking in precision, the alternative theme in the *romanzo* suffering especially from the want of understanding between the conductor and his orchestra. Brahms's Variations on a Theme by Haydn received more justice, and the programme was completed by Weber's Overture to 'Oberon' and Wagner's 'Huldigung's March.'

Though it is improbable that M. Benoit's oratorio 'Lucifer' will become generally popular in this country, the Royal Choral Society deserves credit for affording it a second hearing, and also for the singularly fine performance secured on Wednesday night. We described the work at some length when it was first produced at the Albert Hall on April 3rd last (*Athen.* 3206), and need not go over the same ground. Let it suffice that a large proportion of the music possesses merit of a high class. The three solos of the elemental powers, the last chorus in part i., and the broad and vigorous *finale* are extremely effective. The principal weakness of the Flemish composer is his seeming inability to develop his subject matter. In place of this he simply repeats his themes without modification, until a sense of weariness is felt. As we have said, Wednesday's performance was extremely good, at any rate as regards the choir. The fire and precision displayed in the striking chorus descriptive of the fiend's approach could only have been attained by great care at rehearsal, and in the quieter choruses the perfect refinement of Mr. Barnby's forces was equally noticeable. Owing to the illness of M. Blauwaert, the whole of the bass solo music was undertaken by Mr. Watkin Mills, and he deserves great praise for the manner in which he fulfilled an arduous and unexpected duty. Miss MacIntyre, Madame Belle Cole, and Mr. Iver McKay were satisfactory, but there was comparatively little for them to do.

### Musical Gossip.

AT a meeting of the executive committee of the Worcester Festival stewards, held last Saturday, the following programme was adopted for next year's festival:—Tuesday morning, 'St. Paul'; evening, 'The Creation,' Parts I. and II., and Mr. C. Lee Williams's 'The Last Night

at Bethany.' Wednesday morning, Bach's "A stronghold sure," Mozart's Requiem Mass, Beethoven's Symphony in c minor, Dr. Hubert Parry's "Blest pair of sirens," and Spohr's "God, Thou art great"; evening, Dr. Hubert Parry's "St. Cecilia," Schubert's Unfinished Symphony, a short orchestral work to be composed for the occasion by Mr. Edward Elgar, and a miscellaneous selection. Thursday morning, "The Repentance of Nineveh," a new oratorio by Dr. Bridge, and Beethoven's "Mount of Olives"; evening, "Elijah." Friday morning, Handel's "Messiah." It will be seen from this list, which on the whole forms an excellent festival scheme, that, with the exception of Wednesday evening, the whole of the performances will be given in the cathedral. This is a move in the right direction, the secular concerts having invariably entailed a serious loss.

With the exception of Sir Arthur Sullivan's incidental music to "Macbeth," the programme of last Saturday's Crystal Palace Concert consisted of familiar works, including Brahms's Symphony in d, No. 2; Weber's "Euryanthe" Overture; and Mr. Hamish MacCunn's orchestral ballad "The Ship o' the Fiend." The whole of the orchestral works were magnificently played. The vocalists were Mr. and Mrs. Henschel, who both gave the utmost satisfaction, though their selections do not call for any remark.

At last Saturday's Popular Concert Madame de Pachmann made her first appearance this season, and gave a remarkably refined and pure reading of Schubert's so-called Fantasia in g, Op. 78. The *finale* was played with beautiful clearness of touch, and, speaking generally, the performance showed that the improvement already noted in Madame de Pachmann's playing still continues. The remaining instrumental items were Mozart's Quintet in g minor; Dr. Mackenzie's Benedictus and Saltarello from his Six Violin Pieces, Op. 37; and Rubinstein's Three Pieces for Piano and Violoncello, Op. 11. Madame Bertha Moore rendered songs by Mendelssohn and Miss Maud White in her customary refined manner.

On Monday the programme was above the average in merit, and the attendance above the average in numbers. The concerted works were Mendelssohn's Quintet in b flat, Op. 87, and Schumann's Pianoforte Quintet in e flat, Op. 44. Miss Fanny Davies gave a highly intelligent rendering of Beethoven's Sonata in d, Op. 10, No. 3, though her frequent adoption of the *arpeggio* style in chord playing cannot be defended, and her reading of the piquant *rondo finale* lacked crispness, and was altogether too sentimental. Miss Marguerite Hall was successful in Schubert's "Huntsman, rest," and two of Brahms's *Lieder*.

Under the title of the Clapham Philharmonic Concerts, a series of eight performances of choral and instrumental works has been arranged at the Clapham Assembly Rooms. On Thursday this week Mr. Walter gave his recital of pianoforte music "from Handel to Sterndale Bennett," and among the items in the detailed prospectus we note Handel's "Ode on St. Cecilia's Day," Dvorák's "Patriotic Hymn," Dr. Mackenzie's cantata "The Dream of Jubal," Schumann's rarely heard Requiem, Op. 148, and Mendelssohn's 95th Psalm. The choral concerts are under the direction of Mr. Walter Macknay.

MISS AGNES BARTLETT's second historical pianoforte recital at the Hampstead Conservatoire Hall last Saturday was devoted entirely to Beethoven, and included three sonatas and the Variations with Fugue in e flat, Op. 35.

A SERIES of three concerts of songs and pianoforte music was commenced on Thursday last week at the Steinway Hall by Messrs. Max Heinrich and Schönberger. The programme was devoted entirely to Schubert, and included the Sonata in a minor, Op. 42, some of the Im-

promptus, and even of the *Lieder*. The remaining programmes will be devoted to Schumann and Brahms respectively.

A TRIAL performance of a comic opera entitled "Gretna Green," composed by John Storer, Mus.Doc., took place at the Comedy Theatre on Wednesday afternoon. So far as could be judged the music is in the style of English ballad opera, but the work had been so ill rehearsed that it was impossible to form an accurate judgment as to its merits.

THE performances of Wednesday included Mr. and Mrs. Henschel's first vocal recital at the Princes' Hall, and the first concert this season of the Westminster Orchestral Society at the Westminster Town Hall, the programme of the latter including Haydn's Symphony, No. 8, in e flat ("Mit dem Paukenwirbel"), Weber's Concertstück, and a concerto for flute by F. Langer.

THE programme of Mr. Charles Halle's Manchester concert on Thursday included Dvorák's Symphony in f, No. 3, Op. 76, Beethoven's Pianoforte Concerto in g, Gade's Overture to "Hamlet," and two movements from Handel's "Concerto Grosso" in b minor. These works formed the basis of the second concert announced to be given in St. James's Hall yesterday (Friday) evening.

MESSRS. PATERSON & SONS, of Edinburgh, announce the third series of their orchestral and choral concerts, which will consist of six performances under the direction of Mr. Manns, on the 10th and 16th inst., and January 6th, 13th, 20th, and 27th. The programme will consist for the most part of works to be performed at the Glasgow Choral Union Concerts, but will include Dr. Mackenzie's cantata "The Cotter's Saturday Night," and Mr. Hamish MacCunn's ballad, for baritone solo, chorus, and orchestra, "The Cameronian's Dream," both for the first time of performance.

THE degree of Doctor of Music has been conferred on Mr. E. H. Turpin by the Archbishop of Canterbury, on the recommendation of a large number of eminent musicians. Mr. Turpin has for many years fulfilled the duties of honorary secretary of the College of Organists.

THE rights in the performance of Wagner's works which were recently assigned to the Carl Rosa Company are claimed, by virtue of an arrangement made some years ago, by Messrs. Schott & Co. An amicable understanding has, however, been arrived at, and while the right of stage representation is retained by the Carl Rosa Company, Messrs. Schott will have the control of performances of extracts in the concert-room.

MADAME MINNIE HAUKE has been received with much enthusiasm in Leipzig, where she has commenced a series of representations, the first of which was Mignon.

AN opera on the subject of MM. Scribe and Legouvé's drama "Adrienne Lecouvreur," by Signor Perosi, has been produced, it is said with much success, at the Teatro Paganini at Genoa.

IN view of the anniversary of Anton Rubenstein's birthday (November 28th) a biographical sketch of the great Russian composer and pianist is being prepared by Mr. McArthur, of St. Petersburg. The narrative will consist of facts collected from intimate friends of the composer, from Russian journals and papers, and from various personal conversations held with the composer himself. The book, which is a small one, will be illustrated with one or two portraits and a view of Rubinstein's villa at Peterhof. It will be published shortly by Messrs. A. & C. Black, of Edinburgh.

#### CONCERTS &c., NEXT WEEK.

- Mon. Trinity College Students' Concert, 8 Princes' Hall.  
 Popular Concert, 8.30, St. James's Hall.  
 Tues. Miss Emma Barnett's Pianoforte Recital, 3, St. James's Hall.  
 Miss Henden Ward's Concert, 3.30, Steinway Hall.  
 Stock Exchange Amateur Orchestral Society's Concert, 8, St. James's Hall.  
 The Musical Guild, 8.30, Kensington Town Hall.

- Wed. Mr. and Mrs. Henschel's Vocal Recital, 3, Princes' Hall.  
 London Ballad Concert, 3, St. James's Hall.  
 Royal Academy of Music Orchestral Concert, 8, St. James's Hall.  
 Mrs. Francis Ralph's Chamber Concert, 8, Princes' Hall.  
 Thurs. Royal College of Music Students' Concert, 7.30, Alexandra House.  
 London Symphony Concert, 8, St. James's Hall.  
 Hyde Park Academy Students' Concert, 8, Steinway Hall.  
 Hampstead Popular Concert of Chamber Music, 8, Vestry Hall, Haverstock Hill.  
 Fri. Madame Campbell Ferrugini and Miss Mary Hutton's Vocal Recital, 8.30, Steinway Hall.  
 SAT. Crystal Palace Concert, 3, Production of Mr. F. H. Cowen's Cantata "St. John's Eve."  
 Popular Concert, 3, St. James's Hall.  
 Miss Clinton Fynes's Concert, 8.30, Fortman Rooms.  
 Strolling Players' Concert, 8.30, St. James's Hall.

#### DRAMA

#### THE WEEK.

GARRICK.—"La Tosca," a Drama in Five Acts. Written by Victorien Sardou, and adapted by F. C. Grove and Henry Hamilton.

PRINCESS'S.—"The Gold Craze," a Play in Four Acts. Written by Brandon Thomas.

So far at least as first-night audiences are concerned, the English playgoing public is educated up to the requirements of French drama. Like gloves in modern boxing, accordingly, the conversion by Messrs. Grove and Hamilton of *Floria Tosca* into a married woman is nothing more than a mock concession to an imaginary sentiment of refinement. As regards words the public still affects a little squeamishness. Towards things which it is not forced to recognize it remains what it has always been, very human and indulgent. It is possible, indeed, that the same power of assimilation which justified four centuries ago in Italy the use of the proverb "*Inglese italianato è un diavolo incarnato*" may lead us before long to accept on the stage what is too crude or too strong for French digestion. Meanwhile the sole effect of wedding the *Tosca* to her artist lover is to introduce a superfluous and discomfiting element of improbability. Such other change as has been made in adapting "*La Tosca*" to English tastes is unimportant or defensible. In mitigating the atrocities of the torture scene, and removing from the face of the victim the blood stains, Mr. Hare is consulting what it is to be hoped will remain an English prejudice against those sanguinary exhibitions which have always appealed to the Latin races. In the general treatment of a difficult play, care and taste have been shown. The mounting is admirable in all respects. The views of the church of St. Andrea, of the Villa Cavaradossi (as the refuge of the Count Mario Cavaradossi is misnamed), and the ramparts of the Castle of St. Angelo, with Rome sleeping in the shadow of St. Peter's, are marvels of stage decoration; and the dresses of the beginning of the century are beautiful and effective enough to reconvert the spectator to the heresy of short waists.

No less creditable is the acting. As the *Tosca* Mrs. Bernard Beere displayed intensity and power rare upon the English stage. Very wearing must be the mere physical strain upon the actress, who through three long acts has to remain at a point of extreme tension. It may be doubted, indeed, whether any play holding possession of the boards makes equal demands upon an actress. No sign of fatigue or exhaustion was, however, apparent, and the entire performance was marvellous. In many respects it recalled that of Madame Bernhardt, but the new *Tosca* was less nervous and hysterical. Her love was less of an artistic caprice, violent and passionate, yet uncertain, and more of an absorbing possession. Quite consonant with the changed conditions was



this alteration. A wifely devotion leavened with jealousy superseded a fierce, arrogant, plaintive demand for reciprocal passion. It is an outraged wife who, seizing the knife which alone can save her, plunges it desperately and relentlessly into the bosom of Scarpia. The Tosca of Madame Bernhardt commits the action in a spasm of nervous excitement, and is capable of dealing in similar fashion with Cavaradossi, should she see him in the arms of her rival. Mrs. Beere's performance eclipses her previous triumphs, and secures her position at the summit of English art. Mr. Forbes Robertson's Scarpia is deadly and sinister. A different reading is to be conceived, but from the point of view taken, that given is dramatic and effective. Scarpia's delight in the suffering he inflicts is more intellectual and less animal than that of previous representatives of the rôle. Mr. Lewis Waller played Cavaradossi with earnestness and temperance, and Mr. Herbert Waring was thoroughly effective as Cesare Angelotti. Miss Rose Leclercq's Maria Carolina was superb. Mr. Gilbert Farquhar, Miss Bessie Hatton, Mr. Sidney Brough, and other actors made up a competent cast.

In 'The Gold Craze' a play which, without being good, was not irredeemably bad, is sacrificed to the vanity of an author who is unable to acquire "the last and greatest art, the art to blot." Absurdities enough there are in the piece, yet an hour's surgery by a bold and competent hand would have got rid of two-thirds of them with a gain to the interest. The author has, however, been the reviser, and to his affection for his own dialogue has sacrificed his success. There are moments when the spectator is stimulated, but they are few indeed beside those when he is impatient or bored. Some slight service in the illustration of character may possibly attend the refusal of an increase of salary on the part of Jonas Merton, a wealthy and miserly merchant, banker, or broker, to a clerk who shortly afterwards becomes a millionaire. Had the curtain drawn up on a harsh and an angry refusal of the request the effect would have been good, and the relations between employer and employed would have been shown in a few words. When, on the contrary, the clerk interrupts the action to whine and to supplicate those who have neither the power nor, it may well be, the disposition to help him, and then indulges in a feeble and prolonged diatribe against the competition of German labour, the audience becomes resentful. This is a small matter, but it is significant, since it is among quicksands of this description that the ship is lost. So decided a failure is 'The Gold Craze' that neither play nor interpretation calls for much comment. The exponents, including Misses Amy Roselle, Fanny Brough, and Dairolles, and Messrs. Barnes, Pateman, Herbert, and Girardot, made strenuous efforts to avert catastrophe, but the piece, overweighted with its own proportions, rolled over inertly into the bog of failure, wherein it lies.

#### Grammatical Gossip.

'THE JACKAL,' by Mr. Alec Nelson, produced at the Strand Theatre at an afternoon performance, begins with promise, but ends in a collapse, chiefly due to the want of backbone in the cha-

acters. Nothing, moreover, is explained. For some inconceivable reason one of two cousins, who is a clever dramatist, allows the other to wear his reputation, carry off his prizes, and treat him with contempt. Other people introduced are no less invertebrate, and the whole calls for no criticism. It was fairly played by some young actors, including Miss Maud Milton, Mr. Royce Carleton, Mr. F. Terry, Mr. Cross, and Mr. Arthur Williams. The last named was very droll as a sentimental man in possession.

In Philadelphia during last month the Kendals were playing at the Chestnut Street Theatre in 'The Ironmaster' and 'A Scrap of Paper'; Mr. Mansfield as Richard III. at the Broad Street Theatre; the Augustin Daly Company in 'The Lottery of Love' at the Park Theatre; and Miss Helen Barry in Henry Guy Carleton's drama of 'Victor Durand' at the Arch Street Theatre. The triumph of Mr. and Mrs. Kendal is sustained, and their performances are followed with enthusiasm by press and public.

New plays by young actors are to be given shortly at afternoon representations. One is by Miss Annie Irish, a bright actress, and the other by Mr. Aubrey Boucicault. Both are naturally first efforts.

'FOOL'S MATE,' by Mr. F. W. Broughton, will be produced on Thursday afternoon next by Mr. Bassett Roe at Toole's Theatre.

MR. GEORGE ALEXANDER has taken the Avenue Theatre from February next, and will, it is anticipated, begin his season with the promised adaptation of 'La Lutte pour la Vie.'

'MAN AND THE WOMAN,' by Mr. Robert Buchanan, is to be produced by Miss Myra Kemble at the Criterion on the afternoon of the 17th inst.

'THE SPY: A STORY OF THE AMERICAN REBELLION,' with which, on Saturday last, Mr. George Turner opened the Novelty Theatre, does not seem likely, even with the extra inducement of half price at nine o'clock, to break the spell that rests on the house. It is a poor and childish piece in which Mr. Turner plays the hero.

THE marvellous run of 'Sweet Lavender' at Terry's Theatre at length approaches its end. The piece is, it is said, to be withdrawn early next year.

'EVENINGS WITH SHAKESPEARE' is the title of a work just seen through the press by Mr. L. M. Griffiths, for many years the secretary of the Clifton Shakspeare Society. It deals with the whole of Shakespeare's work, and is intended to foster the study of the Elizabethan drama generally. It will be published at once by Mr. J. W. Arrowsmith, of Bristol.

THE opening of the Globe Theatre under the management of Mr. F. R. Benson has been postponed to the 19th inst.

A PERFORMANCE of 'The Colonel' was given on Tuesday afternoon at the Comedy, with Mr. W. Herbert as Colonel Woodd, Mr. Nutcombe Gould as Lambert Streyke, Miss Houston as Lady Tomkins, Miss Annie Rose as Olive, Miss Henrietta Lindley as Mrs. Blythe, and Miss Mary Collette as Nellie.

THE cast with which 'The Rivals' has been produced in New York by the Jefferson-Florence Company includes Mr. Jefferson as Bob Acres, Mr. Florence as Sir Lucius, Mrs. John Drew as Mrs. Malaprop, Miss Viola Allen as Lydia Languish, and Miss Agnes Miller as Lucy.

YET another Lady Isabel in yet one more adaptation of 'East Lynne' appeared at Terry's Theatre on Thursday afternoon in the person of Miss Beatrice Stafford. Miss May Belfort was Barbara Hare. The general performance was weak.

TO CORRESPONDENTS.—J. E.—G. T. E.—J. C.—J. H.—H. W. M. B.—G. F. H.—C. M. D.—H. P.—H. W. D.—received.

No notice will be taken of anonymous communications.

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